

AUTUMN
AN FOMHAR
2018

OF OUR TIMES COMHAIMSEARThA



IRISH WORLD ACADEMY
OF MUSIC AND DANCE
Dámh Chruinne Éireann
Rince agus Ceol



UNIVERSITY of LIMERICK
OLLSCOIL LUIMNIGH

Irish World Academy of Music and Dance
University of Limerick
Dámh Chruinne Éireann Rince agus Ceol
Ollscoil Luimnigh



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INTRODUCTION



PROFESSOR HELEN KELLY-HOLMES

I am delighted to welcome you to the Autumn 2018 edition of *Comhaimseartha*.

Comhaimseartha is a fitting title for this twice yearly publication of the Irish World Academy of Music and Dance. For one thing, there is good reason for choosing an Irish word for the title. It means much more than saying 'Of our times'. Not just because the Irish language is one of the many modes in the multi-modal repertoire of the Academy, a core mode even that intersections with all others. *Comhaimseartha* is also an imposing and memorable word, a graphically beautiful word to see on the front cover and also to hear when we talk about the brochure. It is also a formidable and intriguing phonetic (just how should the uninitiated pronounce it) and orthographic challenge. As I am spelling it out (c-o-mh-ai-ms-ea-rth-a), the old rules from school for

separating vowels in Irish learned long ago by rote are replaying in my head ('caol le caol and leathan le leathan' - slender with slender, broad with broad).

But over and above all this, the range of the Irish word is much wider, deeper, and more fitting to the ethos and praxis of the Academy. It is thus an appropriately malleable term, chosen with care. Most obviously, it means *current, modern, contemporary, contemporaneous, of our times, of the time* (although crucially, this does not have to be of this time, allowing for past and future contemporaneity to be part of the Academy's imagining). It is the opposite of *old-fashioned* and *out of date*; it has no need to pay any heed to and indeed relishes in its liberation from strict separations and accompanying hierarchies of musical genres, tastes and cultures. I would argue that the Academy is not just of our times, but is shaping those times and pointing the way to future times. In its thinking and practices it is in so many ways ahead of our times. The Academy has long recognised the absolute necessity for beauty, for the aesthetic and the creative in our everyday life and for the necessary democratisation of that creativity and aesthetic practice in everyone's life. Through a whole range of meaningful, sustained and equitable community activities, colleagues in the Academy and associated and resident organisations are making that happen, creating everyday beauty in the present and laying foundations for creativity across people's lives and into the future.

But *comhaimseartha* is not just an adjective, it is also a noun: *a peer, a contemporary, a person or thing living or existing at the same time as another*. This brings me to the question who the peers of the Academy might

be, and this is where I begin to struggle. The Academy is truly unique to use an over-used, but in this case wholly appropriate attribute. In the University, it carves out and maintains its own space, constantly renewing that uniqueness – not in any isolationist way, but in the way of one confident in their own skin. A phrase often heard is 'We are light on our feet' and this lightness and resistance to being tethered completely to standard academic structures helps to ensure that the Academy remains unique. And, as Dean of the Faculty, that lightness is something I am committed to supporting, guarding even.

But beyond the University, internationally, the Academy is also peerless. At the International Council of Traditional Music, held at the University last summer, presenter after presenter remarked on how the Academy is the standard, the benchmark, the ideal to which all potential peers aspire. So, within and outside the University, the Academy is peerless in this sense. But its lifeblood is fusion, interaction and hybridity, and so in another sense, it has many, many peers and collaborators, both inside the University, across the community and across the globe. Just one example was the recent, outstanding production of the RTÉ Radio One Sunday Miscellany programmes, which were recorded as part of the Frank McCourt Creative Writing Festival. The event, which featured contributions from colleagues, students and graduates in the Academy, in Creative Writing, colleagues from the Irish Chamber Orchestra, the current writer and songwriter in residence showcased the unique interdisciplinary space for creative and performing arts that the Academy and its peers in UL create and the potential for highly distinctive and meaningful synergies.



Along with her peer and colleague, Professor Joseph O'Connor, Dr Sandra Joyce was key in making this wonderful event a reality and I am delighted to confirm that Sandra has been reappointed to the Directorship of the Irish World Academy of Music and Dance for a further term until June 2022. Under her directorship, the Academy has thrived and she has overseen a number of key developments such as the introduction of a range of innovative programmes and research and practice areas (such as, the MA Songwriting and the BA Performing Arts) as well as a major growth in PhD and taught postgraduate numbers. She has also contributed greatly to internationalisation of the Academy, particularly in the USA and Africa. On your behalf, I would like to wish her well for her new term and I look forward to continue to work with her.

A handwritten signature in white ink, appearing to be 'H. Kelly-Holmes'.

Professor Helen Kelly-Holmes
Chair in Applied Languages
Dean, Faculty of Arts, Humanities and Social Sciences
July 2018

MA Irish Traditional Dance students
Photograph © Maurice Gunning

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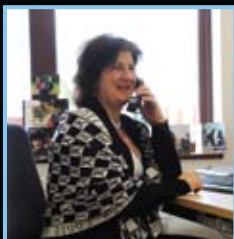
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EMERITUS FACULTY

IRISH WORLD ACADEMY OF MUSIC AND DANCE,
UNIVERSITY OF LIMERICK



Caitríona Ní Mhurchú, Lunchtime Performance
Photograph © Maurice Gunning



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MA Music Therapy



DR MARY NUNAN

Emeritus Lecturer
MA Contemporary Dance Performance



PROFESSOR MÍCHEÁL Ó SÚILLEABHÁIN

Emeritus Chair of Music
Founding Director
Irish World Academy



FERENC SZÜCS

Senior Lecturer Emeritus
MA Classical String Performance



LUNCHTIME PERFORMANCE SERIES

VENUE: THE TOWER THEATRE, IRISH WORLD ACADEMY
(UNLESS OTHERWISE STATED)

1.15PM

ADMISSION IS FREE, ALL ARE WELCOME

Niwel Tsimbu, Lunchtime Performance
Photograph © Maurice Gunning



SPÁS AT GLÓR



MA IRISH TRADITIONAL MUSIC PERFORMANCE



THE ADVOCACY SHOW



JOHN SPILLANE



ALLISON MONDEL

EVERY TUESDAY

Every Tuesday at 1.15pm in the Tower Theatre, the Academy will host a traditional music and/or dance performance that features a wide variety of traditional performing artists visiting the Academy during that week. Many of these performances will be live streamed on the Academy's YouTube Channel.

Glór and the Irish World Academy of Music and Dance present Rithimí Nua

Friday September 21st, Friday October 19th, Friday 16th November. Spás at Glór Ennis, 1pm

Glór and the Irish World Academy of Music and Dance will co-present another series showcasing emerging trad talent with a programme of free lunchtime concerts at glór. Curated by Irish World Academy's Director Sandra Joyce and her staff, these concerts will celebrate innovation and the development of traditional music and dance students in an informal setting.

SEPTEMBER

Monday September 10th and Tuesday September 11th

Theatre 1

MA Irish Traditional Music Performance Exams

Students of the MA Trad performance for the academic year 2017/18 will be presenting their final performance examinations on the September 10th and 11th. They will take place in Theatre 1 of the Irish World Academy building and will involve many guest performers and the students themselves.

Wednesday September 12th

The Advocacy Show

Music and Drama Group from the Brothers of Charity, Limerick

A half hour music / drama performance by a group of service users from the Brothers of Charity Services for intellectual disability. Various themes are explored, such as binge drinking and how Government cut backs have impacted the disability sector, the need to support one another and how we all have our own strengths.

The music / drama group meet for an hour each week. The performance piece is written and facilitated by **Don O'Connor**, a Master of Arts in Community Music graduate from The Irish World Academy of Music and Dance, University of Limerick.

Thursday September 20th

John Spillane

Lunchtime Concert featuring one of our great Irish songwriters visiting the students of the MA Songwriting

John Spillane is a musician, songwriter, performer, recording artist, storyteller, poet, dreamer – a canvas filled with colour and brilliance. His music transports the listener; his live performance captivates the audience. In a world filled with strife and upheaval, a time-out with John Spillane is enough to ease the load a bit on anyone lucky enough to bask in his light. The man and his music are pure magic.

Wednesday September 26th

Gemstones

Allison Mondel

"In this way, then, precious stones are made out of fire and water; they therefore contain energy and moisture within them and they have many powerful qualities and effects.

In her treatise on healing, *Physica*, Hildegard von Bingen (1098-1179) outlines the origin and formation of precious stones. Born of the heat of the sun and pure in their essential nature, they manifest specific healing powers. At the heart of her work was a deep understanding that the natural world is a reflection of the sacred cosmos. In her poetry, rich with visual imagery and metaphor, Hildegard likens these gemstones—pure, colourful, resplendent—to sacred figures prominent in her personal theology. Join American performer and storyteller Allison Mondel as she explores the power and beauty of precious stones conjured within Hildegard's poetry and music.

Lauded by The Washington Post for her "ethereal soprano" and "spare, otherworldly radiance," Allison Mondel is a highly versatile performing artist and teacher. She is a notation and performance specialist of the chants of Hildegard von Bingen and regularly presents workshops and lectures on Hildegard's music and other early music topics throughout the United States. Allison is the director of award-winning women's trio Eya: Ensemble for Medieval Music, based in Washington, DC. She teaches voice within Washington National Cathedral's prestigious chorister programme and Georgetown University.



MICK FLANNERY

ETHIOPIAN LUNCHTIME CONCERT

MA MUSIC THERAPY STUDENTS

VYVIENNE LONG

Thursday September 27th

Mick Flannery

Highly acclaimed singer songwriter Mick Flannery visits the MA Songwriting for workshops and a Lunchtime Concert

An award winning double platinum selling artist, Mick has released five albums to date – including two number ones and received widespread airplay. He became the first Irish musician to ever win awards at the International Songwriting Competition in Nashville, aged 19. His critically acclaimed live performances have seen him sell out shows in Ireland's Olympia Theatre and Cork Opera House. Mick's most recent albums were written in Berlin, a move Mick himself refers to as "self-imposed exile". His current album "I Own You", sees Mick deal with broader issues than previous work including themes of social injustice and inequality. Mick currently lives in County Clare, Ireland where he is working on his sixth studio album.

Wednesday October 3rd

MA Music Therapy Student Performance

This performance will feature the diverse creative talents of the 2nd year MA Music Therapy class

The MA Music Therapy is a two year full-time Masters qualification to practice as a professional music therapist. Students study their primary instrument, piano, guitar and voice. The emphasis of the training is on developing flexibility and creativity in improvisation and to explore the therapeutic benefits of musical relating.

Thursday October 4th

Vyvienne Long

Lunchtime Performance while Vyvienne visits students in Songwriting Masters programme

Vyvienne Long was the first to conceive and perform 'cello song' in Europe. Captivating the festival circuit with her sparse but hugely dynamic cover of "Seven Nation Army", what was first perceived as a novelty has since become a niche subgenre that sits alongside the guitar and piano as the songwriter's instrument of choice. Coming from a classical background, Vyvienne started out in the song writing world collaborating and touring with Damien Rice on his albums O and 9. Her own cello and piano-based songs found critical acclaim with the release of her debut album Caterpillar Sarabande. She has just finished recording her second solo studio album, amid ongoing collaborations, live engagements and the shifting sands of family life.

Tuesday October 2nd

Ethiopian Lunchtime Concert

The Irish World Academy at the University of Limerick and the Yared School of Music at Addis Ababa University in Ethiopia have a relationship that has involved the exchange of students and staff, supported by the Erasmus programme. One feature of this exchange programme has been students travelling from Addis to UL for a semester to study on our new BA in Performing Arts (World Music). The students this year are Henok Nigatu Tekola and Cherinet Ayele Delebo who will perform a selection of music from Ethiopia and their home institution at this lunchtime concert.



Abigail McKee, BA Irish Music and Dance

Photograph © Maurice Gunning



TIPPERARY DANCE PLATFORM

Photo credit: Luca Truffarelli
(courtesy of Liz Roche Company)



INTERNATIONAL FESTIVAL



SHANE HENNESSY



JOYEETA AND DEBAJYOTI SANYAL



MID-OCTOBER MUSICFEST!

Monday October 8th and Tuesday October 9th

Time Over Distance Over Time- Installation.

Students of the MA Contemporary Dance Performance will perform the installation version of Liz Roche Company's Time Over Distance Over Time during Tipperary Dance Platform on 8th and 9th October, before presenting it in this lunchtime concert. Choreographed by Liz Roche, in collaboration with the original performers, including Irish World Academy faculty Dr Jenny Roche and Dr Grant McLay, the theatre version of Time Over Distance Over Time was first performed in Dublin Dance Festival 2016. Following this, the production toured to Sydney and Brisbane, Australia as part of Culture Ireland's I am Ireland Centenary Programme 2016. The installation version the students will perform was originally presented in the Live Collision International Festival in December 2016.

Choreography Liz Roche; Film and Sound Luca Truffarelli; Music Ray Harman and Interactive Visual Design Jared Donovan Original performers Jenny Roche, Grant McLay, Henry Montes, Simone Litchfield and Rahel Vonmoos (Australian tour: Kévin Coquelard).

Wednesday October 10th

Annual International Festival

The Annual UL International Festival will take place Wednesday 10th October. The events span from morning until evening, giving an International flavour to the whole campus. As part of this event the Irish World Academy will be showcasing the talents of their staff, students and graduate in this special lunchtime performance.

All events are free, and are opened to staff and students.

Tuesday October 16th

Shane Hennessy

Shane Hennessy is a virtuoso fingerstyle guitarist and composer from Carlow, Ireland. His energetic contemporary guitar playing style and his cinematically vivid compositions tie in multiple influences from various world and ethnic musics. He has caught the attention of big names like guitar legend Tommy Emmanuel and super-producer Nile Rodgers (CHIC). Achievements to date include a sold-out solo show in The National Concert Hall in Dublin to launch his sophomore album 'Marrakech', a headline billing at the Guitar Festival of Ireland, and an appearance at the prestigious Music City Fest in Nashville, Tennessee. Shane's will perform during his visit to MA Songwriting workshops.

Tuesday October 16th

Joyeeta and Debajyoti Sanyal

Sitarist **JOYEETA SANYAL** was born in Kolkata, India. Her first teacher was Deepak Choudhury of the illustrious Maihar gharana, after his death she became a disciple of Pt. Kushal Das. She is currently a disciple of Partho Sarathy. Joyeeta also imbibed the art of the gayakee ang from Kumar Roy and Pt Ajoy Chakraborty.

A recipient of the national scholarship from Central Cultural Resource and Training Centre, New Delhi, she has also been a scholar of the prestigious ITC Sangeet Research Academy, Kolkata, from December 2005 to 2012, where she initially began training under ITC SRA Guru Manilal Nag, and also studied with Pt Partha Chatterji . She has performed on the stage as well as television, in India and in Europe.

Tabla player **DEBAJYOTI SANYAL**, older brother to Joyeeta, received his initial training from his late father, Amelendu Sanyal and later from legendary tabla maestros Pt. Anindo Chatterjee and Pandit Shankar Ghosh. He is currently a disciple of Pt. Shankar Ghosh. In India, he regularly accompanies renowned classical musicians and in recent years he has also traveled internationally to give Indian classical concerts and classes, and participate in various projects of World Music.

Wednesday October 17th

St. Francis College, Mid-October MusicFest! Music students from St. Francis College, Rochestown, Cork

The concert will be a mixture of group and solo performances from a variety of genres: popular, jazz, traditional and music



DR HILKKA-LIISA VUORI



RHIANNON GIDDENS



STUDENTS OF LIMERICK SCHOOL OF MUSIC



THE IRISH GUITAR QUARTET

theatre. As much as possible, the choice of music will be determined by the students themselves and will look to showcase their individual and group music-making skills.

St. Francis College is an all-boys post-primary school of over 600 students under the trusteeship of the Franciscan Capuchins. Music has always played an important role in the life of the school; the students are encouraged to develop their skills as both individuals and as part of the choir and orchestra. Performing arrangements of songs from the musicals, popular songs, Negro spirituals, religious songs and carols, St. Francis College Choir and Orchestra has built up a wide repertoire over the last few years.

Thursday October 18th

Passion and Meditation – Chants of Female Saints Dr Hilkka-Liisa Vuori

The chants of this concert are written by female saints or from offices for female saints. They revolve around the themes of passion and meditation, with passion referring both to suffering as well as to love from a devout heart. A common theme in the stories of female saints is the passion of and love for Christ. In following Christ, women gave themselves to suffering. When trying to understand God's love, they sought out his misery and pain. Most of the chants of this concert are from the Divine Office, which serve as prayers, praise and meditation. The programme includes chants written by Hildegard of Bingen, chants from the Cantus sororum with texts based on the visions by Birgitta of Sweden, and chants from the offices of Mary Magdalene and Catherine of Alexandria. The seldom-heard sequence Antequorum virginalem is from the Mass for St. Barbara.

Dr Hilkka-Liisa Vuori is a singer and teacher of Gregorian chant in Sibelius-Academy University of Arts in Helsinki. She also gives evening courses and retreats with Gregorian chant, resonance and meditation in Lutheran congregations. She is a cantor in Kallio congregation in Helsinki in the Meditative mass with Medieval melodies. Since 1992 she has been singing in duo Vox Silentii with Johanna Korhonen. Vox Silentii uses scales with natural tuning. This system, differing from contemporary equal-tempered tuning, is based on natural harmonic series. The singing technique employed by the singer allows the overtones to be heard and distinguished: the listener may perceive the overtones as faint flute-like sounds among the melody tones.

Tuesday October 23rd

Rhiannon Giddens

A very special guest today is **Rhiannon Giddens**, an extraordinary American musician, who is now a doyenne of the international folk scene. With the ground-breaking ensemble, Carolina Chocolate Drops, she forged the award-winning path that she has continued to walk since- the group won "Best Traditional Folk Album" of the year in 2011. They were nominated in the same category again in 2013 and Giddens was nominated in a solo capacity in 2016 with her solo debut "Tomorrow is My Turn", produced by T Bone Burnett, which won "Best Album of the Year" at the International Folk Music Awards and, in the same year, earned her the accolade of the BBC 2 Folk Singer of the Year. She is the first American to win the BBC prize. Her latest album "Freedom Highway", has just won her the title of Best Folk Album 2018 (again) from the International Folk Music Awards.

Lunchtime Concert presented by Grammy winning folk artist Rhiannon Giddens while visiting the Academy for Workshops with MA in Songwriting Students.

Wednesday October 24th

Limerick School of Music Student Recital Students of Limerick School of Music

Students of Limerick School of Music will perform a recital of music from the Baroque, Classical and Romantic eras showcasing their individual and ensemble playing skills. Performance is a cornerstone of studying at Limerick School of Music and students are encouraged to take every opportunity to play before a live audience.

Thursday October 25th

The Irish Guitar Quartet The Programme including Latin, Folk and American Classics transports listeners around the world in a single concert experience.

The Irish Guitar Quartet is drawn from some of Ireland's most talented and versatile classical guitarists and is one of Ireland's premier instrumental ensembles. IGQ members Jerry Creedon, David Keating, Caoilfhionn Ní Choileáin and Aengus Kirakowski have garnered acclaim as soloists on concert stages around the world, with each member contributing their individual strengths toward creating an exciting, dynamic and engaging ensemble.



PROFESSIONAL MASTER OF EDUCATION (MUSIC) STUDENTS THE MONASTERY BOYS



ENNISTYMON VOCATIONAL SCHOOL



TONOS

Wednesday October 31th

Celebrating 20 years of Music Education at Irish World Academy Professional Master of Education (Music) Students' Lunchtime Concert

In celebrating 20 years of Music Education at Irish World Academy of Music and Dance, the Professional Master of Education (Music) students year two, with guest artists, present a variety of performances which are the culmination of their combined ensemble music making experiences in years one and two of the programme. The performers are inspired by their diverse musical backgrounds and are influenced by their experiences as beginning music educators. In keeping with the inclusive nature of music education audience participation is welcome.

Professional Master of Education (Music) students year two. The PME (Music) is specially designed to meet the needs of graduates who wish to become teachers of music. The PME (Music) is an inter-faculty programme taught by the School of Education and by Irish World Academy of Music and Dance at UL. Student teachers are prepared to teach music in innovative and creative ways and are introduced to research in music education.

NOVEMBER

Wednesday November 7th

The Monastery Boys in Concert The Monastery Boys Trad Group – Rock Constitution - Soloists

The Monastery Boys in Concert will be a lunchtime presentation of trad, rock, pop, blues and classical music in the great tradition of Clare musicians. The Monastery Boys Trad Band is made up of First Year, Third Year and Transition Year students. Individually and collectively the Monastery Boys have taken part in the: School Christmas Concert 2014-2018, School Mass 2014-2018, Playing at School Open Days 2014-2018, Creative Engagement (Luka Bloom), Creative Centenary Celebrations 2016, Ennistymon Hospital Day Centre Performance 2018, Provincial All Ireland Fleadhs, Ceol an Gheireadh, East Clare Feis, Performed in sessions during Summer and Winter, Busking at Fleadh, Willy Clancy Week, Busking at Willy Clancy and Corofin Trad Festival.

Wednesday November 14th

Spraoi agus Spleodar Ennistymon Vocational School

An eclectic mix of trad and contemporary from these young musicians from **Ennistymon Vocational School** whose enthusiasm is electric. Students from Ennistymon Vocational School are delighted to return to Irish World Academy to present an eclectic mix of Irish traditional tunes, songs and dance, some with a very modern twist at this lunchtime performance. The concert showcases the talent of our young musicians who love to share their talents with the community and wider audiences.

The group is made up of a cross-section of young people who enjoying performing the tunes, songs and dances of North Clare. Ennistymon is situated in the heart of the North Clare Music tradition. The students regularly perform in their local community and beyond and also in Fleadh Cheoil na hÉireann.

Thursday November 15th

Tonos

This concert's repertoire for voice, lute and early guitars features Winter-themed material dating the 16th–18th centuries including from the folk traditions of Ireland, France, Spain and England. **Tonos** (see www.tonos.ie) are known for their interpretations of Renaissance and Baroque music and comprise soprano Róisín O'Grady and early guitarist/lutenist Dr Eamon Sweeney. Róisín, a former member of The National Chamber Choir, is a teacher and a regular guest soloist with bodies such as the National Symphony Orchestra and Irish Baroque Orchestra. Eamon is a guitarist and teacher, recipient of many awards, a highly experienced workshop facilitator for groups such as the ARK Children's Cultural Centre, Dublin City Council and Music Generation.



STUDENTS OF THE MA IRISH TRADITIONAL DANCE PERFORMANCE



MA COMMUNITY MUSIC ENSEMBLE
STUDENTS OF MA COMMUNITY MUSIC



STUDENTS OF THE MA CONTEMPORARY DANCE PERFORMANCE

Tuesday November 20th

Performance by the students of the MA Irish Traditional Dance Performance
Theatre 1, 1pm

Dancers will perform a selection of solo and ensemble pieces choreographed by guest choreographers.

Wednesday November 21st

MA Community Music Ensemble
Students of MA Community Music

Each year the students of the MA Community Music programme work together to create an original musical work drawn from their experiences throughout the first semester. The performance demonstrates the students' understanding of community music principles, such as the power of collective creativity and a belief in our innate musicality as people. How the students interpret and create using these principles is entirely up to them. Join us for what promises to be an exciting performance.

Thursday November 29th

MA Contemporary Dance Performance Exam
Students of the MA Contemporary Dance Performance
Theatre 1, 1pm

Students of the MA Contemporary Dance Performance will perform current repertoire from the program in this lunchtime concert.





Karan Casey, PhD Arts Practice student
Photograph © Maurice Gunning



TOWER SEMINAR SERIES

VENUE: THE TOWER THEATRE, IRISH WORLD ACADEMY

4PM TO 5.30PM

ADMISSION IS FREE, ALL ARE WELCOME



STEINWAY & SONS

Wednesday September 12th

Ukrainian Dance Recontextualizations

Presenter: Professor Andriy Nahachewsky

Chair: Dr Catherine Foley

In this seminar Professor Nahachewsky will present an introduction to Ukrainian dance, with a focus on those dance contexts that make reference to peasant dance in that part of the world, but are not themselves done by Ukrainian peasants. He will offer a number of conceptual tools that may be useful for understanding the processes involved as the dance activity and the participants adjust to each setting. Professor Nahachewsky has published widely on this topic and is author of *Ukrainian Dance: A Cross-Cultural Approach* (2012).

Professor Andriy Nahachewsky is a Professor Emeritus from the University of Alberta, Canada, where he was Huculak Chair of Ukrainian Culture and Ethnography, Founding Director of the Kule Folklore Centre for Ukrainian and Canadian Folklore, and Curator of the Bohdan Medwidsky Ukrainian Folklore Archives.

Wednesday September 19th

Popular Music Heritages: Lessons from the field and future directions

(Organised by the Popular Music & Popular Culture Research Cluster @ UL, in conjunction with the Irish World Academy)



ANDRIY NAHACHEWSKY



ÁINE MANGAOANG



PAUL CARR



EOIN DEVEREUX

Presenters: Dr Áine Mangaoang, Professor Paul Carr, Professor Eoin Devereux (with Dr Aileen Dillane)

Chair: Dr Aileen Dillane

Presentation 1. *City of Sounds: Mapping Popular Music Experience in Dublin* This talk presents an overview of Mapping Popular Music in Dublin – an applied research project investigating popular music experience in the city – followed by a review of creative methods developed and themes that emerged. Focusing on the project's 'Sounding Dublin' strand, the talk sets out questions raised in relation to music, musicians, and sounds considered 'typical' of Dublin or otherwise. The talk concludes with a discussion of the project's findings in light of broader arguments into the relationships between music, place, and identity.

Presentation 2. *The Lost and Found: Musical History of Merthyr Tydfil* This presentation explores how memories and memorabilia of popular music activity in Merthyr Tydfil (Near Cardiff) can assist the construction of localised alternative histories. This will be presented through a case study of a recently completed series of events, including a symposium, a one month exhibition, and school engagement project that investigated popular music musical engagement in this ex mining town in South Wales, between the years 1955 to 1975.

Presentation 3. *L is For?: Introducing L-Pop and the Mapping of Popular Music Heritage in Limerick* L-Pop is a new research project, initiated by the Popular Music & Popular Culture Research Cluster at the University of Limerick, that seeks to research, map, document, curate and (re) present popular music activities, past and present, in the City of Limerick. This presentation looks at performances in Limerick by

three internationally significant bands: Thin Lizzy, U2 and the Cranberries Saw Us. Together with archival research, interviewing musicians/fans/venue owners/promoters, and curating memorabilia, there are multiple possibilities for physically and virtually mapping, illustrating, and preserving Limerick's rich heritage.

Áine Mangaoang is a musicologist at the University of Oslo. Her work is concerned with how music is used, and experienced in everyday life, particularly by those at the margins of society. Her writing on music and/in prisons appears in the journals *Postcolonial Text*, and *Torture*, and her first monograph *Dangerous Mediations* is published by Bloomsbury (forthcoming).

Paul Carr is Professor in Popular Music Analysis at the University of South Wales. His research interests focus on musicology, the music industry and pedagogical frameworks for music education. He is also an experienced performing musician, having toured and recorded with artists as diverse as The James Taylor Quartet and American saxophonist Bob Berg.

Professor Eoin Devereux (Dept. of Sociology, UL) is a founding director with Dr Aileen Dillane and Dr Martin J. Power of the Popular Music and Popular Culture Research Cluster at UL. He has written extensively on popular music and media. A lifelong DJ, he hosts Manchester Night at Dolans, Limerick. With Noel Hogan (The Cranberries) and Dr Greenwood, he co-organized the Pigtown Fling a music legacy project in 2014. Eoin is also a creative writer and was shortlisted for an Irish Times Hennessy Award in 2018.



HELEN LOTH

KEVIN MCNALLY

KEVIN O'SHANAHAN

VERENA COMMINS

JESSICA CAWLEY

PAMELA COTTER

FIANA NÍ CHONAILL

Wednesday September 26th

Therapeutic Aspects of Gamelan

Presenter: Dr Helen Loth, Kevin McNally, Kevin O'Shanahan

Chair: Professor Mel Mercier

This seminar will explore the gamelan as a therapeutic and community engaged activity. Experts from the fields of community gamelan and music therapy and gamelan will present their work followed by a round table discussion.

Dr Helen Loth is Course Leader for MA Music Therapy and Music Therapy Clinic Manager at Anglia Ruskin University, Cambridge. Her clinical experience includes music therapy in adult psychiatry, eating disorders, young children with learning disabilities and their families and children with emotional and behavioural difficulties. Her doctoral research investigated the relevance of Indonesian gamelan music to music therapy practice. She plays Balinese and Javanese gamelan and is a member of the Southbank Gamelan Players.

Kevin McNally is a lecturer in gamelan performance in UCC and UL. He is based in Clonakilty, west Cork, where he teaches guitar and organises the annual Clonakilty International Guitar Festival, which is now in its 14th year. He is a member of the Irish Gamelan Orchestra and the west Cork Ukulele Orchestra, and has performed throughout Ireland with both ensembles.

Kevin O'Shanahan works as Clinical Nurse Specialist in mental health and the arts and is based in West Cork. Kevin is co-founder of MusicAlive, a provider of innovative arts and health projects. He has received numerous awards and bursaries for his work.

OCTOBER

Wednesday October 3rd

Traditional Music and Festival

Presenters: Dr Verena Commins, Dr Jessica Cawley, Fiana Ni Conaill, Pamela Cotter

Co-Chairs: Dr Niamh Nic Ghabhann and Dr Niall Keegan

Traditional Irish music festivals have become the permanent markers shaping the tradition's calendar. They are physical and temporal spaces for overlapping themes of community, creativity and nostalgia and are prolific in Ireland (Scoil Samhraidh Willie Clancy, Fleadh Cheoil na hÉireann, Dublin Trad Fest., etc.) and internationally (Catskills Irish Arts Week, The Trip to Birmingham Tradfest, etc.). This seminar is a reflection on the role that these festivals play in the development of, and discourse between, identities within and for traditional Irish music. It will outline how some of them are structured, as well as the significant impact that they have on the local communities that host them and those who participate.

Verena Commins holds an MA in Ethnomusicology from the University of Limerick and a PhD in Irish Studies, from NUI Galway. She has taught at NUI Galway's Centre for Irish Studies since 2010 and her teaching and research centre on concepts of re-traditionalisation, festival, commemoration and authenticity in the appraisal of Irish traditional music contexts in Ireland and the diaspora. She is currently Academic Director of customised Irish Studies programmes at NUI Galway and co-founder of Comhrá Ceoil, an Irish music and dance studies research cluster.

Jessica Cawley is an active performer, educator, and researcher in the area of Irish traditional music and music education. She holds a Bachelor of Music in Music Education from the University of New Hampshire (2006), an M.A. in Ethnomusicology from the University of Limerick (2008) and completed her PhD research at University College Cork, in 2013. Since she established the non-profit organization, Creative Tradition, which leads community and education programmes. In 2017, she was awarded the Irish Research Council's Post-Doctoral Fellowship to continue her research at UCC.

Pamela Cotter is an ethnomusicologist, dancer and choreographer, from Montreal, Quebec, Canada. She is a graduate of the BA in Irish Music and Dance at the University of Limerick (2010) and the MA in Ethnomusicology at University College Cork (2011). She is currently working on a research PhD at the University of Limerick and lectures on the undergraduate programmes at the Irish World Academy. Pamela is also Director of the Blas International Summer School of Irish Traditional Music and Dance, and a qualified Irish dancing teacher (T.C.R.G.) with An Coimisiún le Rincí Gaelacha.

Fiana Ní Chonaill is a traditional Irish harp player and research student at the Irish World Academy. She comes from a family which has been involved in Irish music for three generations. Having completed her BA in Irish Music and Dance in 2012 with a First Class Honours degree from UL, she went on to graduate from Newcastle University, UK with an MMus in Musicology in 2013. Fiana continues to teach and perform; bringing this wealth of experience of the tradition to her own students and audiences alike while pursuing her PhD in the area of music and tourism.



JOHN MOULDEN

BRENDAN GRAHAM

SEAMUS FOGARTY

ANNE MACFARLANE

SYLVIA MURPHY TIGHE

MAEBH BARRY

AILISH HANNIGAN

DR SUSANN HUSCHKE

Wednesday October 10th

What's the difference between a duck?- An exploration of textual variation in English language traditional songs in Ireland.

Presenter: John Moulden Chair: Dr Sandra Joyce

Over many years of inquiry it has become obvious to me that the processes involved in tradition operate through each singer's subjectivity. I now tend to reject 'objective' descriptions of tradition and its processes; that is, those that are not derived from the behaviour of traditional singers in their communities. Lately I have become unhappy about the idea of 'versions' of songs and have begun to formulate a theory that treats this positively. This presentation will draw on a wide range of examples, some drawn from the sub-tradition of hunting songs.

Dr John Moulden is a traditional song expert, and has been aware of the wonder of traditional songs from an early age. A singer himself, he has, through 60 years of presentation and publication, been struggling towards an understanding of how these songs work within society: supporting communities and also being changed and exploited by individuals and commercial interests. A former primary school teacher, his presentations are provocative while being informed by a profound knowledge of the repertory and literature of traditional song. This event has been organised by the TradSong research cluster.

Wednesday October 17th

The Language of Lyrics

Presenters: Brendan Graham, Seamus Fogarty, Dr Aileen Dillane

Chair: Carl Corcoran

In this Seminar, two of Ireland's premier award-winning songwriters discuss the language of lyrics. Two different approaches to weaving the words - two acclaimed songwriters share their thoughts on inspiration, fabrication and being the conduit through which the songs emerge. Multi award winning Mayo based songwriter and author Brendan Graham joins the panel to discuss the origins of his global sensation "You Raise Me Up" and his elegiac "Crucán na bPáiste" - a subject of international academic scrutiny - while Mayo born Seamus Fogarty, our Songwriter in Residence who dazzles audiences with his songs, will tell stories of sleeping overnight in a country church ("Carlow Town") or losing his T-Shirt on a mountain ("God Damn You Mountain"). These are some of the songs that will feature in this discussion. Irish World Academy's Dr Aileen Dillane provides an Academic perspective with extracts from her paper on Dublin songster Damien Dempsey and Limerick based Rusangano Family. The Language of Lyrics speaks volumes. This event is hosted and chaired by the Director of our MA in Songwriting, Carl Corcoran.

Wednesday October 24th

Methodologies of the Heart: A Case Study in Maternal Mental Health and Issues of Migration

Presenters: Maebh Barry, Ailish Hannigan, Dr Susann Huschke, Anne MacFarlane, Sylvia Murphy Tighe

Chair: Professor Helen Phelan

In his ground-breaking publication, *A Methodology of the Heart*, Professor of Communications & Performance Studies, Ronald Pelias, argued for the value of the ethical and the affective at the heart of all research. This round-table presentation charts the development of a research team at the University of Limerick with a central concern for

maternal mental health and issues of migration, as well as a determination to build a research model based on participatory and arts-based principles. Bringing together researchers from the Graduate Medical School, Nursing and Midwifery and the Irish World Academy, it shares their vision of developing and researching an arts-based intervention for a diverse group of mothers and babies with the proactive inclusion of migrant mothers. The seminar also provides a forum for community groups to learn about and inform the direction and development of this research initiative.

Dr Anne MacFarlane is Professor of Primary Healthcare Research at the Graduate Entry Medical School, University of Limerick. She is the first social scientist to hold a Chair in academic primary care in Ireland.

Dr Sylvia Murphy Tighe is a registered general nurse, midwife and public health nurse. She was awarded a Health Research Board Research Training Fellowship in 2013-2016 to conduct her doctoral research exploring the nature and impact of concealed pregnancy. She is Course Director BSc Midwifery programme.

Maebh Barry is a midwife lecturer with the Dept. of Nursing and Midwifery with many years of experience in clinical practice and has published in the area of antenatal interventions including use of lullabies, and research in the area of pregnant women and the acquisition of Infant Basic life support skills.

Ailish Hannigan is Associate Professor of Biomedical Statistics at the Graduate Entry Medical School, University of Limerick. She has over 20 years' experience as a statistician and educator. She is the lead for quantitative health research in the Public and Patient Involvement Research Unit at the University of Limerick with research interests in population health.



MARIE MCCARTHY

HELEN PHELAN

PAULINE GRAHAM

YONIT KOISOVSKE

MARIEKE KRAJENBRINK

Dr Susann Huschke is a feminist anthropologist and postdoctoral researcher in social inclusion and health at the University of Limerick. She has worked in South Africa, Northern Ireland and Germany and researches the interconnected fields of migration, health, and sexuality/gender.

Wednesday October 31st

A Celebration of 20 years of Music Education

Presenters: Professor Helen Phelan, Professor Marie McCarthy and Music Education Graduates

Chair: Jean Downey

The seminar will celebrate and mark twenty years of music education at Irish World Academy of Music and Dance, University of Limerick. Please join us to narrate the story of this vibrant programme from its formative years up to the present day. Professor Marie McCarthy and Professor Helen Phelan will be joined by graduates of music education to share and document this journey and to look to the future. Graduates from the GDE (Music), PDE (Music), MEd (Music) and PME (Music) will share their stories and conclude the seminar with a musical performance. All are welcome.

Marie McCarthy, Professor of Music Education, University of Michigan, teaches courses on school music, research design and foundations of music education. Her research studies are focused on historical narratives of music education, transmission of music in social and cultural context, and spiritual dimensions of music teaching and learning. Her publications include 'Passing It On: The Transmission of Music in Irish Culture' and 'Toward a Global Community: A History of the International Society for Music Education, 1953-2003'. She is Editor of *Journal of Historical Research in Music Education*.

Helen Phelan is Professor of Arts Practice at the Irish World Academy of Music and Dance, University of Limerick, Ireland. A singer and ritual studies scholar, she is an Irish Research Council recipient for her work on singing and sustained social integration with new migrant communities in Ireland. Her most recent book, 'Singing the Rite to Belong: Music, Ritual and the New Irish', was published by Oxford University Press in 2017.

Wednesday November 7th

Die Winterreise

Presenters: Pauline Graham, Yonit Kosovske, Marieke Krajenbrink

**Chair: Dr Yonit Kosovske
Theatre 1**

Soprano Pauline Graham and pianist Yonit Kosovske will perform Franz Schubert's exquisite song cycle *Die Winterreise*, A Winter Journey. In this performance, the musicians will depart from the traditional stage set-up as the vocalist journeys throughout the audience members who will be situated freely throughout the room in chairs and on yoga mats. Yonit's photography slideshow will accompany the music—each image an interpretation of Wilhelm Müller's poetry that Schubert so artfully set to music. Collaborating on this project is Dr Marieke Krajenbrink, who will present a pre-concert lecture about Müller's poems in the context of German Romanticism and Lieder.

Scottish soprano **Pauline Graham** enjoys performing song recitals and early repertoire, with appearances at early music festivals in Sligo, Galway, Utrecht and Cremona. She has been featured as a soloist at the National Concert Hall, Dublin, and been broadcast on RTÉ television and radio. A graduate of the Royal Conservatoire of Scotland, Pauline continued her

vocal studies at the Royal Conservatory of The Hague, and developed her Lieder interpretation through classes with Elly Ameling and the late Elisabeth Schwarzkopf.

Yonit Kosovske performs internationally as a soloist and chamber artist on harpsichord, modern piano, fortepiano, and chamber organ on repertoire spanning the Renaissance through Contemporary. Yonit is a Lecturer of Music at the Irish World Academy of Music and Dance, University of Limerick. She is also a writer, photographer, and artistic director of diverse research and performance projects bringing together music and visual arts.

Marieke Krajenbrink is Lecturer in German and Comparative Literature at UL, where she is Course Director of the MA in Comparative Literature and Cultural Studies. She studied German, Comparative Arts and Theatre Studies at the Vrije Universiteit Amsterdam (PhD 1996). Her research activities range from German Romanticism and the reception of Richard Wagner to Irish-German Studies, and crime fiction. Marieke is a founding member of the International Crime Genre Research Network and the Comparative Literature Association of Ireland.

Wednesday November 14th

Building Resilience: The Role of Singing for Health and Well-Being

Presenters: Dr Hilary Moss, Professor Helen Phelan, Sophie Lee, Ciara Thompson

Chair: Dr Hilary Moss

This seminar will feature four brief presentations from experts in singing, health and well-being within the Irish World Academy of Music and Dance. Dr Hilary Moss will



DR HILARY MOSS



HELEN PHELAN



CIARA THOMPSON



SOPHIE LEE



DR ALISON LEDGER



ALISON SWEENEY

present new findings from a study of six HSE Workplace Choirs that ran from January - June 2018. These results are the first Irish study of the health benefits of singing in a workplace choir with particular emphasis on the connection between singing in choir and resilience building within a workplace known to be high stress. Professor Helen Phelan will present the World Carnival: A Case Study in Singing and Social Inclusion in Ethnically Diverse Schools. This project explores the connection between well-being and inclusivity in ethnically diverse educational settings and the potential role of singing in facilitating this. Sophie Lee is a PhD student exploring the benefit of singing for people with dementia and Ciara is a PhD student exploring the role of Irish Traditional Lullabies in 21st Century Ireland.

Dr Hilary Moss is Course Director of the MA Music Therapy and formerly Director of the National Centre for Arts and Health, Dublin. She has an MBA in Health Service Management and has worked as a music therapist for 20 years. Her research interests include health humanities, singing and health and music and mental health. She is Chair of the Arts and Health Research Cluster and a member of the Health Research Institute at UL.

Helen Phelan is Professor of Arts Practice at the Irish World Academy of Music and Dance, University of Limerick, Ireland. A singer and ritual studies scholar, she is an Irish Research Council recipient for her work on singing and sustained social integration with new migrant communities in Ireland. Her most recent book, *Singing the Rite to Belong: Music, Ritual and the New Irish*, was published by Oxford University Press in 2017.

Ciara Thompson is originally from Cheyenne, Wyoming. She completed her MA in Ethnomusicology at UL and is currently

completing her PhD at the Irish World Academy, focusing on the function and meaning of Irish Traditional Lullabies in 21st Century Ireland.

Sophie Lee graduated from Trinity College Dublin with a BA(Mod) in Music and undertook an MSc in Performance Science at the Royal College of Music in London, in 2018. Sophie is a prize winning pianist and is undertaking her PhD at UL. Her primary research interests include psychoneuroimmunology, musical memorisation and dementia.

Wednesday November 28th

Music Therapy Post Creation in Ireland: Practitioner and Research Perspectives

Presenters: Dr Alison Ledger, Marie Glynn, Dr Hilary Moss, Alison Sweeney

Chair: Dr Triona McCaffrey

Music therapy is recognised as an allied health profession in many countries worldwide. Growth of this evidence-based practice has been witnessed in Ireland, particularly since establishment of the MA Music Therapy programme in 1998 which has over one hundred graduates to date. As this health profession develops, it is timely to consider factors which have helped and hindered music therapy post creation. This seminar will bring together a number of practitioners and researchers who will share their expertise and experience of establishing such posts services in healthcare. It will feature personal accounts of post creation while also drawing upon related research studies in this area.

Dr Alison Ledger was the first to complete a PhD in music therapy at the Irish World Academy in 2010. Her study drew on management theory and literature about interprofessional

work to understand music therapists' experiences of developing services in healthcare organisations. Key recommendations were that music therapists be responsive to workplace contexts and remain flexible with regard to their roles. Alison continues to supervise research on new profession development as a Lecturer at the Leeds Institute of Medical Education, University of Leeds, UK.

Marie Glynn graduated from the MA Music Therapy programme at the University of Limerick in 2016. Since then she set up her own practice in Kilkenny, and is currently undergoing a PhD which explores the topic of music therapy post integration in healthcare settings. Marie also holds a BA in Music and is a regularly performing jazz singer.

Dr Hilary Moss is Course Director of the MA Music Therapy and formerly Director of the National Centre for Arts and Health, Dublin where she created posts for four arts therapists and fifteen arts and health practitioners. She holds an MBA in Health Service Management and has worked as a music therapist for 20 years.

Alison Sweeney is a music therapist who specialises in paediatric hospital care. She has broad experience working with hospitalised children in the areas of neurosurgery, neurology, life limiting conditions and paediatric palliative care. Alison set up and runs the music therapy service in Temple Street Children's University Hospital as well as the National Children's Hospital, Tallaght. Alison has published her work in the journal of the Irish Association of Creative Arts Therapists and the Journal of Music Therapy.

Evgenia Sizmina and Bianca Starr,
MA Contemporary Dance Performance students
Photograph © Maurice Gunning





A photograph of three women with long hair, wearing purple dresses, dancing in a circle. The background is dark with a faint, swirling purple pattern. The text is overlaid on the right side of the image.

LOGOS SEMINAR SERIES

LOGOS IS A SEMINAR SERIES COEXISTING WITH THE
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10AM TO 12 NOON

ADMISSION IS FREE, ALL ARE WELCOME



ANDRIY NAHACHEWSKY

DR HILKKA-LIISA VUORI

SEPTEMBER

Thursday September 13th

Ukrainian Stage Dance Aesthetics over Time

Presenter: Professor Andriy Nahachewsky

Chair: Dr Catherine Foley

2019 will mark the 200th anniversary of Ukrainian peasant dancing being recontextualized onto the stage. During this time, the aesthetics of the stage activity have changed numerous times. In this seminar, Professor Nahachewsky will present a number of key moments in this history to indicate key styles and aesthetic values.

Professor Andriy Nahachewsky is a Professor Emeritus from the University of Alberta, Canada, where he was Huculak Chair of Ukrainian Culture and Ethnography, Founding Director of the Kule Folklore Centre for Ukrainian and Canadian Folklore, and Curator of the Bohdan Medwidsky Ukrainian Folklore Archives. He is a long time participant in Ukrainian dance communities in Canada, and a researcher of ethno-identity dance in numerous countries. Prof. Nahachewsky has published widely on this topic and is author of *Ukrainian Dance: A Cross-Cultural Approach* (2012).

OCTOBER

Thursday October 18th

Felix Thomas Lumen Mundi – The Chants of Thomas Aquinas's Offices

Presenter: Dr Hilkka-Liisa Vuori

Chair: Dr Eleanor Giraud

This seminar will explore chants from the feasts of Thomas Aquinas's (1224/5–1274) Dies Natalis and Translatio in 14th

century manuscripts. Altogether, these feasts have over sixty chants. The texts of the chants are not about the theology of Thomas Aquinas, but they paint a picture of reverence for the saint and his miracles as well as his wisdom as a teacher, and the happiness for him attaining everlasting life. The seminar will examine in particular the modal characters of the chants and the connection between melody and text. In the Middle Ages, the composition of liturgy was a continuum of prayer and tradition. This can be seen in the liturgy of Thomas Aquinas which reflects its Dominican heritage, with the melodies for Thomas's Translatio taken from St Dominic's Dies Natalis. The melodic reuse created an aural bond between St Dominic and Thomas Aquinas.

Dr Hilkka-Liisa Vuori is a singer and teacher of Gregorian chant in Sibelius-Academy University of Arts in Helsinki. She also gives evening courses and retreats with Gregorian chant, resonance and meditation in Lutheran congregations. She is a cantor in Kallio congregation in Helsinki in the Meditative mass with Medieval melodies. Vuori wrote her dissertation on the Great responsories of Cantus sororum, Birgittine sisters' chants (2011). Her latest research is on the offices of the feasts of Thomas Aquinas. The research is a part of a larger collaboration with cultural historian Marika Räsänen (University of Turku), Latinist Seppo Heikkinen (University of Helsinki) and singer Johanna Korhonen, with a support of Kone Foundation.

Maggie Wallace and Tadhg Casey,
Professional Master of Education (Music)

Photograph © Maurice Gunning





Kévin Coquelard, Liz Roche Company, Tenderfoot Residency
Photograph © Maurice Gunning



SPECIAL EVENTS



SONGS FOR JACKSON POLLOCK

JIGS TO JACOBITES

TRADSONG/AMHRÁNTHRAD

SEPTEMBER

Thursday September 27th

Album Launch: Óscar Mascareñas

**Theatre 1, Irish World Academy
5.30pm**

Launched by Professor Mel Mercier

The Irish World Academy of Music and Dance will host the Limerick launch of Óscar Mascareñas' new album *Songs for Jackson Pollock*. The album was devised, composed, performed, recorded and mixed by Dr Óscar Mascareñas as a response to an exhibition of late works by American abstract artist Jackson Pollock at the Tate Liverpool. The album was mastered by Christoph Stickel from CSMastering, Munich, Germany, and cut, pressed and printed by Crystal Media, Ltd., from Dublin for EROS Music. *Songs for Jackson Pollock* has been launched in Dublin and Mexico, and broadcast on RTÉ Lyric FM in Ireland, and Radio Nuevo León in Mexico. The album will continue to be disseminated through gallery installations/performances nationally and internationally.

Óscar Mascareñas is a poet, composer, voice artist and musicologist. He holds a PhD in Music, an MA in Chant and Ritual Song, and a BSc in Industrial Physics and Engineering. He has published work and given concerts, conferences and master classes extensively in Ireland, the United States, France, Belgium, Germany, Russia, the UK, Slovakia, Hungary and Mexico. Óscar currently lectures and researches in music and contemporary performance at the Academy, and works independently as a composer and performer internationally.

OCTOBER

Wednesday October 3rd

Book Launch: Jigs to Jacobites

**Authors: Orfhlaith Ni Bhriain and Michael McCabe
Launched by Dr Sandra Joyce**

**Foyer, Irish World Academy
5.30pm**

The book *Jigs to Jacobites* written by Orfhlaith Ni Bhriain and Mick McCabe will be launched by Dr Sandra Joyce. *Jigs to Jacobites* is a new book that explores 4000 years of Irish history through the eyes of 40 traditional set dances. Set dances are a unique repertoire of Irish traditional music and dance where many of the tunes are set to historic dance choreographies. Each set dance has a history to it, be it the origin of the tune itself, who has danced it, who composed it, who published it, or the story behind its title. Each set dance title is beautifully illustrated, its story engagingly told and the music notation provided.

Mick McCabe is a traditional Irish flute player, graphic designer and illustrator. He holds an MA in Irish Traditional Music Performance from the University of Limerick. Mick was co-director of the Blas International Summer School for Irish Music and Dance with Dr Orfhlaith Ni Bhriain for three years. In recent years Mick's focus has moved from music to a career in design. He works as Lead Designer with HMH.

Dr Orfhlaith Ni Bhriain is an ethnochoreologist and Course Director of the MA in Irish Traditional Dance Performance programme at the Irish World Academy of Music and Dance, University of Limerick, Ireland.

Friday October 5th

TradSong/AmhránThrad

**Conference Room, Irish World Academy
10am- 5pm**

This full day symposium will gather together the members of the Irish World Academy based research cluster TradSong/AmhránThrad. The symposium theme is linked to the forthcoming 2020 TradSong book publication, a collection of essays that explore song practices in Ireland from various disciplinary lenses. Presenters include Dr Sandra Joyce, Dr Éamonn Costello, Róisín Ní Ghallógligh, Dr Mary McLaughlin, Ciara Thompson, Karan Casey, Dr Carrie Dike, Dr Hannah Fahey and Kara O'Brien.



TIPPERARY DANCE PLATFORM #ERASMUSDAYS

COMMUNITY MUSIC IN IRELAND SYMPOSIUM

THE LIMERICK FLING

SAMHAIN FESTIVAL OF RESEARCH

Monday 8th and Tuesday 9th October

Time Over Distance Over Time - Installation Tipperary Dance Platform

Students of the MA Contemporary Dance Performance will perform the installation version of Liz Roche Company's Time Over Distance Over Time during Tipperary Dance Platform on 8th and 9th October, before presenting it in this lunchtime concert. Choreographed by Liz Roche, in collaboration with the original performers, including Irish World Academy faculty Dr Jenny Roche and Dr Grant McLay, the theatre version of Time Over Distance Over Time was first performed in Dublin Dance Festival 2016. Following this, the production toured to Sydney and Brisbane, Australia as part of Culture Ireland's I am Ireland Centenary Programme 2016. The installation version the students will perform was originally presented in the Live Collision International Festival in December 2016.

Choreography Liz Roche; Film and Sound Luca Truffarelli; Music Ray Harman and Interactive Visual Design Jared Donovan Original performers Jenny Roche, Grant McLay, Henry Montes, Simone Litchfield and Rahel Vonmoos (Australian tour: Kévin Coquelard).

Friday October 12th

#Erasmusdays 2018 Theatre 2, Irish World Academy 1.15pm

Students past and present celebrating cultural heritage through music as part of #Erasmusdays 2018. This event will be livestreamed on social media. Admission is free and all are welcome.

Saturday October 20th

Community Music in a Changing World: Community Music in Ireland Symposium Organizers - Dr Kathleen Turner, Jean Downey, Professor Helen Phelan, Hala Jaber, Fran Garry

Theatre 1, Theatre 2, Foyer, Irish World Academy 10am – 5pm

In this special one day symposium, the Irish World Academy is delighted to host practicing community musicians, researchers and community members to explore the role community music has played and continues to play in an Irish and a global context. With a vibrant day of seminars, workshops and performances, this is an opportunity to share resources, learn, network and be inspired. The symposium is delighted to welcome special guest, Professor Brydie-Leigh Bartleet. For further information, please contact Dr Kathleen Turner.

Thursday November 1st

The Limerick Fling

University Concert Hall, University of Limerick 8pm

One hundred performers from five continents come together in a unique concert of music and dance to celebrate all the creativity, talent and passion that the Irish World Academy has to offer. Featuring students, staff and alumni of the Irish World Academy, University of Limerick.

Monday November 5th – Friday November 9th

Samhain Festival of Research

Tower Theatre, Irish World Academy

The Irish World Academy is home to over 40 postgraduate research students, the vast majority of whom engage in PhD research. Some researchers are completing projects with traditional, text-based outputs while others are registered on the PhD in Arts Practice. While students on the PhD in Arts Practice produce text-based research outputs, their work specifically includes aspects of practice. The work of both groups of researchers reflects the whole range of expertise represented in the Academy and beyond. Once a year, the work of this exceptionally rich research community is presented in a festival known as Samhain.

NOVEMBER



FIDGET FEET AERIAL DANCE



EUGENE MURPHY



BLAS INTERNATIONAL SUMMER SCHOOL

Wednesday November 14th

**Fidget Feet Aerial Dance Company
20th Anniversary Book Launch**

**Foyer, Irish World Academy
5.30pm**

In 20 years, Fidget Feet, created, established, and nurtured the aerial dance sector in Ireland, and forged international collaborations and connections. Over 30 shows have been created and toured in this time, ranging from indoor, outdoor, crane, and vertical dance performances around iconic Irish landmarks, shows for young audiences, community development regionally, professional development through establishing Ireland's first aerial dance festival and training centre. These performances and opportunities take place throughout the country to make the art form accessible to all. They have achieved this through hard work, successful partnerships with venues, educational institutes and funding bodies. To celebrate these achievements they have created a book telling the story of Jym Daly, Chantal McCormick and all of the adventures of Fidget Feet. The book will be launched by Dr Sandra Joyce, Director of the Irish World Academy and a short film on the history of Fidget Feet will be shown along with a timeline of the company's development.

Thursday November 15th

**Arts Practice PhD Performance
Eugene Murphy**

**Theatre 2, Irish World Academy
7pm**

In this performance Eugene Murphy will be presenting the results of his first Arts Practice project as part of his PhD research undertaken at the Irish World Academy under the supervision of Dr Óscar Mascareñas. Eugene will be exploring themes related to interdisciplinarity and its role in the collaboration between different art forms.

Eugene Murphy is a Dublin composer who has created a variety of works over 30 years for instruments and electronics mainly for contemporary dance. His work has been performed at different local, national and international festivals, including The Dublin Theatre Festival and the Edinburgh Arts Festival.

JUNE - JULY June 24th to July 5th

Blas International Summer School of Irish Traditional Music and Dance 2019

The 23rd Blas International Summer School of Irish Traditional Music and Dance will take place in the Irish World Academy at the University of Limerick from June 24th to July 5th 2019.

Blas is now firmly established as one of Ireland's most prestigious summer schools and has developed a reputation for its quality and innovation. The school provides students (aged 16 and over) from around the world with access to the expertise of some of Ireland's finest musicians, singers, dancers and academics, who, in previous schools, have included Dónal Lunny, Andy Irvine, Paul Brady, Mairéad Ní Mhaonaigh, Zoe Conway, Siobhán Peoples, Martin Hayes, John Carty, Colin Dunne, Ciara Sexton, Breandán de Gallaí, Jim Higgins, Mel Mercier, Sandra Joyce, Niall Keegan, Kevin Crawford, Matt Molloy, Louise Mulcahy, Ryan Molloy, Michelle Mulcahy, Nóirín Ní Riain, Karan Casey, and Mícheál Ó Súilleabháin. In addition to expert tuition and master classes, the two-week programme includes a range of activities such as lectures and public seminars, Irish language classes, daily lunchtime concerts featuring Blas tutors, nightly sessions, evening concerts, céilithe, field-trips and above all, the unique opportunity to share tunes with some of Ireland's leading traditional musicians.

The programme is also worth three academic credits or six ECTS credits towards an undergraduate degree, which makes Blas unique within the world of traditional music summer schools in that the study of Irish traditional music, song and dance can count as a modular component of a university degree.

Blas is now extending its offering to students by recognising and recommending a further week of insight into all aspects of Irish traditional music through participation in The Scope of Irish Traditional Music (Dúchas an Cheoil) at the Willie Clancy Summer School in Miltown Malbay Co.Clare in early July. More details on The Scope of Irish Traditional Music are available at: www.scoilsamhraidhwillieclancy.com

For further information on all aspects of the Blas Summer School including scholarships, please visit www.blas.ie. Alternatively, contact Pamela Cotter, Director, Blas International Summer School of Irish Traditional Music and Dance, Irish World Academy, University of Limerick, Ireland. Email Pamela at pamela.cotter@ul.ie or call her on +353 61 202653/202030.







AG FÉACHAINT SIAR RECENT EVENTS

Lunchtime performance by Huun-Huur-Tu
Photograph © Maurice Gunning

MARCH

Music Industry Day

Dr Niamh NicGhabhann convened a Music Industry Day on the March 8th at the Irish World Academy of Music and Dance, featuring a keynote from Professor Mel Mercier, as well as contributions from Sheena Keane, Valerie Dolan and Karan Casey representing Fair Ple, an organisation dedicated to improving gender equality in traditional music.



MARCH

Fidget Feet Aerial Dance Company

Irish World Academy artists-in-residence, Fidget Feet Aerial Dance Company, featured in the Limerick City St Patrick's Day Parade on March 17th with Walk the Plank and the EU School of Spectacle. This Creative Europe Project included Academy, staff, students and graduates.



APRIL

Yared School of Music

PhD student Avril McLoughlin visited Yared School of Music, Addis Ababa University in April with Dr Niall Keegan, Academy Associate Director, in an Erasmus+ funded exchange. Avril attended meetings, gave workshops and performances and helped to mentor Yared students coming to UL in the first semester of the 2018/19 academic year.

APRIL

Sunday Miscellany programme

The recording of RTÉ Radio One's Sunday Miscellany programme took place on May 6th at the Irish World Academy of Music and Dance, as part of the UL Frank McCourt Creative Writing Festival in association with Shannon Airport. This performance featured writers including Joseph O'Connor, Donal Ryan, Martin Dyer, Sarah Moore Fitzgerald and Mary O'Malley, and musicians Boris Hunka, Diane Daly, Seamus Fogarty and more.



MAY

World Harp Traditions

World Harp Traditions was a 3-day conference held at the Irish World Academy of Music and Dance, University of Limerick (UL) from May 25th – 27th. This is organised by Ionad na Cruite, the UL Harp Research Cluster members Dr Sandra Joyce and Dr Helen Lawlor. It is focused on research into harping in international contexts, supporting and developing both academic and arts practice research. Founded by Professor Mícheál Ó Súilleabháin through the generosity of the Chieftains Fund in memory of Derek Bell, Ionad na Cruite aims to bring together leading harp experts to explore the music and cultural context of harping around the globe. Over three days the conference created an environment for the sharing of music and ideas about the harp, harping and harpers all over the world. There were ten sessions of conference papers and lecture recitals, with performers and scholars from academic institutions throughout the island of Ireland and internationally.



JUNE

European Dancehouse Network Atelier

Dr Jenny Roche curated the European Dancehouse Network Atelier: New approaches to dance training held by Dance Ireland on 29th and 30th June. There were guest speakers from the US, the UK, the Netherlands and Germany alongside panels involving key stakeholders involved in vocational dance training in Ireland. Dr Grant McLay contributed to the panel on curriculum design for the 21st century. The event was attended by members of the Dance community based throughout the island of Ireland and representatives of the Arts Council, and provided a vibrant and engaging forum for discussion of many key issues in this field.



MAY

Annual President's Dinner

Irish World Academy staff, students and graduates performed at the annual President's Dinner in Adare Manor on May 25th. Acclaimed Riverdance composer Bill Whelan joined Dr Niall Keegan with students from the MA Irish Traditional Music Performance and BA Irish Music and Dance for a special rendition of "Timedance" and Riverdance. They were joined by Canadian step dancer and Academy graduate Emily Flack. The UL Chamber Choir directed by Dr Hannah Fahey (Course Director, BA performing Arts - Voice) and conducted by Maire Keary-Scanlon also performed "Home and the Heartland" by Bill Whelan. Other performers included Dr Sandra Joyce (Director, Irish World Academy), Emma Downes (MA Classical String Performance), Aerial Merz-Field and Hannah Wright (BA Performing Arts - Contemporary Dance). Jennifer de Brún (Performing Arts Coordinator) was the stage manager and Carl Corcoran (Course Director, MA Songwriting) performed one of his original songs and was the MC for the evening.



JUNE



EUROPEAN VERTICAL DANCE FORUM

European Vertical Dance Forum

Irish World Academy staff member, Jennifer de Brún, and Academy artists-in-residence, Fidget Feet Aerial Dance Company, took part in the European Vertical Dance Forum, which saw aerialists perform on iconic Limerick buildings, including King Johns's castle and The Strand Hotel, in order to bring contemporary dance to the wider public. The project was broadcast on RTÉ's Six One News with a special mention of the Irish World Academy and University of Limerick's involvement.

Created on Retourmont company's initiative in 2014, the Vertical Dance Forum is a network of 7 vertical dance companies working in Europe and Canada. Il Posto (Italy), – Fidget Feet Aerial Dance Theatre (Ireland) – Gravity & Levity (UK) – Histeria Nova (Croatia) - Aeriosa (Canada) – Retourmont (France). Vertical Dance Kate Lawrence VDKL (Wales). The Vertical Dance Forum gathers to exchange and reflect on its practice in all its artistic, teaching and technical diversity. Our approach aims to increase the appreciation and recognition of this art form, while respecting the safety it requires, in order to share it with everyone: artists, institutions and the public.

JUNE

Blas International Summer School 2018

The 22nd Blas International Summer School of Irish Traditional Music and Dance was held to great success in the Irish World Academy from 25th June to 6th July 2018. The Summer School was officially launched by Professor Helen Kelly-Holmes, Executive Dean and Chair in Applied Languages, Faculty of Arts, Humanities and Social Sciences. Students attending the course benefited from the wisdom and tutelage of eminent figures of the traditional world such as Bríd Harper, John Carty, Siobhán Peoples, Matt Molloy, Kevin Crawford, Arty McGlynn, Jim Higgins, Mel Mercier, Karan Casey, Sandra Joyce, Michelle Mulcahy, Lauren Smyth, and James Greenan, to name a few. In addition to daily lunchtime concerts featuring Blas tutors, two evening concerts were held with world renowned performers Bríd Harper & Tony O'Connell and Matt Molloy, John Carty & Arty McGlynn. The annual Blas Bilingual Interview guest was former RTÉ Director-General Cathal Goan being interviewed by RTÉ Raidió na Gaeltachta's Áine Hensey, while the Francis Roche Memorial Lecture was delivered by Dr. Orfhlaith Ní Bhriain and Mick McCabe.

JULY

Visit to China

Academy Director and Associate Director visited China, in association with International Education Division, UL, in July 2018. They met with faculty and students at Beijing Sports University and ShanDong University of Technology; the Irish Ambassador and other staff at the Irish Embassy, Beijing; representatives from Education in Ireland; and Academy alumni based in China. They also performed at the Bookworm venue in Beijing, in association with the Irish Embassy.



BLAS INTERNATIONAL SUMMER SCHOOL 2018

AUGUST

The Irish Gamelan Orchestra

The Irish Gamelan Orchestra (IGO), under its Musical Director Professor Mel Mercier, was invited to perform at the International Gamelan Festival in Solo, Java, from 9-18, August 2018. The event was hosted by the Indonesian Ministry of Education and Culture and City of Solo, and marked the anniversary of Indonesian Independence.

The International Gamelan Festival was the largest event of its kind ever staged and featured more than 50 ensembles from throughout Indonesia as well as 20 international groups. Professor Mercier first introduced Indonesian gamelan to Ireland - to University College Cork - in 1995, and just two years ago he brought a new set of instruments to the Irish World Academy of Music and Dance at the University of Limerick. More than 20 years after Indonesian gamelan was first introduced to Ireland, the Irish Gamelan Orchestra brought its distinctive cross-cultural, Irish-Indonesian musical hybrid 'home' to Java.

Professor Mercier established the IGO in 2013. The group creates and performs new music that is at once Irish and global, traditional and contemporary. Working with a diverse and inclusive range of Irish and international musicians, dancers, poets and actors, including Fiona Shaw, Joseph O'Connor, Colin Dunne, Julie Feeney and Iarla Ó Lionáird, the IGO has developed a unique repertoire of music and dance. The group released its critically acclaimed CD in 2015.



IRISH GAMELAN ORCHESTRA AND ILSE DE ZIAH (CELLO)

Photo © Laura Sheeran







BEALACH COMMUNITY CULTURAL PATHWAYS

BA Voice and Dance students
Photograph © Maurice Gunning



CRUINNÍÚ

IONAD NA CRUITE

THE NATIONAL DANCE ARCHIVE OF IRELAND

MAOIN CHEOIL AN CHLÁIR

Community Engagement

These concerts take place throughout each semester and feature a variety of performers. The Trad Café in partnership with the University Concert Hall is another example of Academy's commitment to engaging with the wider campus community. The Irish World Academy connects and collaborates with many traditional music festivals, locally, nationally and internationally. The Academy has had a very successful collaboration with the Inishowen International Folk Song and Ballad Seminar in Donegal for many years, sending song students to participate in the festival workshops and talks. The festival takes place in March each year. The Blas Summer School has partnered with the Willie Clancy Summer School to offer a joint, accredited summer school including a week at UL and a week in Miltown Malbay. The Academy has partnered with the Milwaukee Irish Fest, USA, for the past three years, sending students to participate in high-profile performances and to give workshops in a number of different settings.

The Academy also works regularly with many arts centres and venues such as Glór in Ennis and the Irish Arts Centre, New York, in terms of performances and collaborations, such as the newly instigated series of lunchtime performances featuring the traditional arts at Glór. Academy staff interact with organisations and statutory bodies such as the Arts Council, the Irish Traditional Music Archive, Dublin and Comhaltas Ceoltóirí Éireann, attending meetings and organising events and seminars. The Academy greatly contributes towards student engagement across the UL campus, and enhances campus life through its diverse performances and events. Academy staff and students work closely with the International Education Division, Plassey

Campus Centre and others to promote the University to those visiting the campus.

National Dance Archive of Ireland

The **National Dance Archive of Ireland (NDAI)** at the Glucksman Library, University of Limerick was founded in 2009 with a seed funding award from the Arts Council of Ireland. The NDAI works in partnership with the Irish World Academy of Music and Dance and Dance Research Forum Ireland. The NDAI is devoted to the collection, preservation and promotion of dance in Ireland and is accessible to all. It chronicles dance in Ireland in all its manifestations (contemporary dance, traditional step dancing, set dancing, ballet, social dance, urban dance and world dance) and conveys an understanding of the different processes and practices of creating, performing and writing about dance in Ireland.

For further information, please contact the NDAI founding director, Dr Catherine Foley, at catherine.e.foley@ul.ie, telephone +353 61 202922 or Special Collections Librarian Ken Bergin at ken.bergin@ul.ie, telephone +353 61 213158. Alternatively, email ndai@ul.ie or telephone +353 61 202690. Visit the NDAI at www.nationaldancearchiveireland.ie. Access to the National Dance Archive of Ireland is by appointment only.

Cruinniú

Cruinniú, the Irish World Academy's outreach initiative, sees staff from all walks of life at UL engaging in free weekly classes/sessions of Irish traditional music. The sessions have been facilitated by a number of players within the group and by students of the Irish World Academy. All members of UL staff are welcome to participate, so come along if you fancy a

tune! Sessions take place at the Irish World Academy from 1pm to 2pm every Wednesday in Room IW2.51.

Ionad na Cruite (Irish Harp Research Centre)

Ionad na Cruite was established at the Irish World Academy of Music and Dance in 2013 and was formally launched with a special performance by The Chieftains. Ionad na Cruite aims to stimulate scholarship, performance and advanced research on the Irish harp. It also aspires to being a national and international centre of excellence for the Irish harp at doctoral and postdoctoral level, to building effective links with colleagues in the field of harp research and performance internationally and to providing a stimulating environment for performances, research and interdisciplinary projects at the University of Limerick. Ionad na Cruite recognises the centrality of The Chieftains Fund (in memory of Derek Bell) in its founding.

Maoin Cheoil an Chláir

In partnership with the Vocational Education Committee of County Clare and with the assistance of Clare County Council and Ennis Urban District Council, **Maoin Cheoil an Chláir (MCC)** is a local cooperative model serving the needs of County Clare from its Ennis headquarters in the 18th century Erasmus Smith School building owned by the Sisters of Mercy. MCC celebrated its twentieth anniversary in 2014. With members of faculty from the Irish World Academy included on its board (Professor Mícheál Ó Súilleabháin and Dr Jean Downey along with former board member Professor Helen Phelan), MCC enjoys a special relationship with the Academy. MCC Director Hans Boller is a graduate of the Academy's MA Ritual Chant



DANCE LIMERICK



ACADEMOS



COMMUNITY LUNCHTIME CONCERTS



ACADEMY STUDENTS AT UNIVERSITY HOSPITAL LIMERICK

and Song programme. MCC is a member of the Clare Music Education Partnership, which was awarded €450,000 from Music Generation (funded by U2 and The Ireland Funds) in 2014. For more information on Maoin Cheoil an Chláir, email hans@maoincheoil.com or call +353 65 6841774.

Dance Limerick

Since its inception, the contemporary dance programme at the Irish World Academy has sought to twin-track its activities with the professional contemporary dance energy in Limerick city. The emergence of Dance Limerick at the former Daghdha Space in St John's Square sets the scene for a new level of cooperative dance activity. The Irish World Academy is proud to be associated with Dance Limerick and looks forward to reclaiming the original spirit of contemporary dance cooperation in Limerick.

ACADEMOS

ACADEMOS is a string ensemble comprising students of the MA Classical String Performance led by members of the Irish Chamber Orchestra (ICO). During their two-year programme, students in ACADEMOS attend classes from ICO leaders and engage in ensemble work with orchestral members. Refer to the ACADEMOS entry on page 62 for more details on the ensemble.

School and Community Lunchtime Concerts

Wednesdays at Irish World Academy are alive to the sound of visiting school and community groups. The experience begins when the visiting performers arrive in to the beautiful Theatre 2 to rehearse for their concert at 12 noon. For many, it is their first time to perform in a university environment. The excitement is palpable. The concert takes place at 1.15pm. The campus community, families and friends are invited to attend. This is a very special time at Irish World Academy when we experience the beautiful music making, song and dance presented by our visiting school and community groups. MA Community Music has a strong relationship with community groups in Limerick City and further afield. Every year our students undertake a placement and facilitate 12 hours of community music workshops, including the development of at least one original piece of music. Previous placement hosts include the Learning MA Community Music has a strong relationship with community groups in Limerick City and further afield. Every year our students undertake a placement and facilitate 12 hours of community music workshops, including the development of at least one original piece of music. Previous placement hosts include the Learning Hub, Music Generation Limerick City, the Redemptorist Centre of Music and Milford National School.

Sonas is Slainte

The Irish World Academy and University Hospital Limerick have been exploring ways in which to improve people's experiences and change their impressions of a hospital environment. In Autumn 2015, a pilot project invited students of the Academy's MA Music Therapy, BA Voice and Dance and

BA Traditional Music and Dance programmes to perform in a shared café space within the hospital. Following an extremely positive response, this new programme of concerts brings music to a healthcare setting with the aim of providing calm and restoration to patients, staff and visitors. 'Sonas is Sláinte' is a joint initiative of the Irish World Academy of Music and Dance (Dr Hilary Moss and Dr Kathleen Turner) and University Hospital Limerick (Dr Paul Finucane).

Glenstal Abbey

The MA Ritual Chant and Song has a close link with the Benedictine community at **Glenstal Abbey**, in the environs of the campus. Students visit the abbey approximately once a month in order to observe and participate in chant as a living practice. A number of the monks at Glenstal Abbey have completed the MA Ritual Chant and Song, and are now involved in delivering seminars to current students.



GLENSTAL ABBEY



IRISH WORLD MUSIC CAFE



WORLD CARNIVAL

Irish World Music Cafe

The Irish World Music Cafe is a community-based project which takes six times a year at the CB1 gallery in Limerick city. The cafe provides an open invitation to a social singing event with some light lunch refreshments. It is especially welcoming of new migrants and coincides with the end of English language classes offered by Doras Luimní in the same building. It features singing from around the world by UL students, newcomers to Ireland and long established Limerick musicians. It is coordinated by the Singing & Social Inclusion research cluster at the Irish World Academy.

World Carnival

World Carnival is an educational project coordinated by the Irish World Academy and Presentation Primary School, in partnership with the Irish Chamber Orchestra and Music Generation. Presentation primary school is one of the most multi-cultural schools in the city. The World Carnival programme facilitates the learning of songs from around the world and culminates in a 'Meet the Musician' day and a public performance for parents, friends and the wider community. It is coordinated by the Singing & Social Inclusion research cluster at the Irish World Academy.

Community Gamelan Ensemble

The Irish World Academy and the University of Limerick Arts Office established the Community Gamelan Ensemble in October 2017. The Community Gamelan Ensemble provides access for UL staff and members of the wider community to the Academy's recently acquired set of beautiful Javanese musical instruments. The Community Gamelan Ensemble was launched in October 2017 and ran for six weeks. Sessions were facilitated by Academy gamelan tutor Kevin McNally, visiting artist Pak Sumaryono (Yogyakarta, Java) and Professor Mel Mercier. Participants learned to play some traditional Javanese music on the gamelan instruments and caught a glimpse of the wider artistic context for this music. The Community Gamelan Ensemble will continue to run throughout 2018.

Irish Dance Community

The Academy's Irish Dance programmes have close connections with the Irish Dance community in Ireland and internationally, liaising with professional shows, dance development organisations, step and sean nós dance schools and celebrated Irish dance performers and choreographers. Many alumni have gone on to perform with internationally renowned shows.









CONAÍ ARTISTS IN RESIDENCE

Cathy Potter, Louise Mulcahy and Dónal Lunny,
Blas International Summer School lunchtime performance
Photograph © Maurice Gunning



IRISH CHAMBER ORCHESTRA



THE CHIEFTAINS



FIDGET FEET AERIAL DANCE COMPANY

Irish World Academy Residency

The Irish World Academy is often used as a venue for performance rehearsal, as well as performance project development. Beyond commercial use, the Academy would like to support such artistic work by providing facilities at a reduced price, or free, and to present this as an Academy residency. If you would like to propose the development of a performance project for an Academy residency, please contact Academy Administrator Paula Dundon at Paula.Dundon@ul.ie.

Irish Chamber Orchestra

The Irish Chamber Orchestra (ICO) is Ireland's finest chamber orchestra, combining high quality performances with an expansive artistic vision. Virtuoso, innovative and creative, the ICO's unique collaborative approach and its rich relationship with an array of creative partners continues to blaze a trail. The ICO continues to work with **Gábor Takács-Nagy** (Principal Artistic Partner) and **Jörg Widmann** (Principal Guest Conductor/Artistic Partner), seeking to expand audiences with their combined vision. Under the leadership of **Katherine Hunka**, the orchestra is one of Ireland's busiest touring ensembles, both nationally and internationally.

In the 2016/17 season, **Gábor** concentrates on core works from the string orchestra repertoire; whilst **Jörg** continues to champion the many facets of Mendelssohn, alongside his own innovative works.

Outside the concert hall, the **Irish Chamber Orchestra** inspires and supports communities with a vitality unmatched by other ensembles. Its Sing Out with Strings initiative provides free tuition in singing, songwriting, violin, viola and cello tuition to 300 children throughout Limerick city – developing not only

musical - but key life skills by using music as a tool for tangible social change.

The ICO is central to the delivery of the MA Classical Strings Performance at the University of Limerick. Katherine Hunka is Artistic Director of this programme and leads the **ACADEMOS** project where students perform and tour with members of the ICO and musicians from other third level institutions in Ireland. This semester the project takes place from January 31st - February 4th, culminating with three performances in Limerick, Cork and Dublin and a recording session RTE Lyric fm.

The **Irish Chamber Orchestra** is resident at the Irish World Academy of Music and Dance at the University of Limerick and is funded by the Arts Council of Ireland/An Chomhairle Ealaíon.

The Chieftains

Interacting with up to 80 student musicians and dancers from Irish World Academy programmes, **The Chieftains** continue their iconic association with the Academy through their occasional concerts at UL. In memory of their late harper Derek Bell, *The Chieftains Fund* has been in operation at the Academy for a number of years. It is through this fund that the Academy launched Ionad na Cruite, the Irish Harp Research Centre, in 2013.

Fidget Feet Aerial Dance Company

Fidget Feet Aerial Dance Company is Irish World Academy Dance Company in Residence. Originating in Donegal, Fidget Feet is Ireland's leading aerial dance theatre company and is internationally renowned for creating spectacular indoor and outdoor productions for both theatres and festivals. The company's dynamic work draws on dance, aerial circus, theatre, music and video art. Founded in 2004 by choreographer Chantal McCormick (Donegal) and musician Jym Daly (Cork), Fidget Feet work with an outstanding production team to create productions that are both original and fresh.

Elements of aerial dance have already begun to permeate aspects of the curricular offerings of the Irish World Academy's programmes.



SEAMUS FOGARTY



MARTIN HAYES

Seamus Fogarty Songwriter-in-Residence

The Irish World Academy of Music and Dance is delighted to confirm the re-appointment of Mayoman **Seamus Fogarty** as Songwriter-in-Residence for the remainder of the Academic Year 2017/18. Seamus had accepted the invitation for Carl Corcoran, Course Director for the inaugural year of the MA Songwriting at the Academy in UL. The relationship now continues until the end of the year. London based Fogarty recently released his third album, *The Curious Hand*, this time on the Domino record label to wide critical acclaim. The album, coproduced by Fogarty and renowned producer Leo Abrahams (Wild Beasts/Regina Spektor) elevates this music alchemist into a whole new bracket of artist. His residency at the Academy will entail several visits to the stunning Shannon-side location on the campus of the University of Limerick during which he will facilitate workshops and performances with the MA students. Speaking of the appointment, Course Director, Carl Corcoran enthused, "I have been a fan of Seamus's since first hearing his Fence Record Release *God Damn You Mountain* back in 2012. I played him regularly during my tenure as curator and presenter of the *Blue of the Night*, a late night musical potpourri on RTÉ Lyric fm. His blend of alt-folk, electronica and downright honest songwriting sat perfectly in the music mix of *Blue* often placed in mixes between such choices as Steve Reich and Hayden and more. I am thrilled that Seamus has accepted our invitation and look forward to a fruitful association". Seamus himself had this to say, "It's a great thrill to be involved in such a progressive programme on a campus where music is dripping out of the walls. The range of songwriters Carl has enlisted are all highly-skilled practitioners with a diverse range of influences, reflecting the myriad of approaches to songwriting in all its various forms".

Irish World Academy Artist, University of Limerick

On January 26th 2016, the University of Limerick announced a new three-year arts patronage award through the Irish World Academy of Music and Dance. The award, entitled ***Irish World Academy Artist, University of Limerick*** and worth €60,000, will facilitate the creative process of selected artists across a three-year period. The Irish World Academy is grateful to the University of Limerick Foundation (ULF) for its generous financial support of this initiative.

The first artist to receive the award is County Clare fiddler, Martin Hayes, who commenced his three-year association with the Irish World Academy in January 2016.

Martin Hayes is regarded as one of the most extraordinary talents to emerge in the world of Irish traditional music. His unique sound, his mastery of the fiddle, his acknowledgement of the past and his shaping of the future of the music combine to create an astonishing and formidable artistic intelligence. He has drawn musical inspiration from sources as diverse as the Estonian composer Arvo Pärt, the Spanish viola da gamba master Jordi Savall and the jazz genius John Coltrane, but remains grounded in the music he grew up with in his own locality in Feakle, Co. Clare. The music Hayes learned at home from his late father, P. Joe Hayes, the renowned founder/leader of the long-lived Tulla Céilí Band, profoundly influenced his musical accent and ideas. His latest performing project is

with **The Gloaming**, a band that has burst on the music scene with a rare combination of Irish tunes, ancient sean-nós song, brave explorations and exhilarating and explosive medleys with a distinctive new sound. The virtuosic fiddles of Hayes and Ó Raghallaigh, the soaring voice of Ó Lionáird, Cahill's minimalist guitar work and Bartlett's sparse, yet insistent, piano deliver an astonishing, combustible and unforgettable listening experience, deeply rooted in the tradition but moving into an entirely new musical dimension of rhythm, melody and texture.

The first part of Hayes's residency began in 2016 and included work with the Martin Hayes Quartet and with members Liz Knowles (fiddle), Doug Wieselmann (bass clarinet), Dennis Cahill (guitar).







TAIGHDE RESEARCH

Diane Daly, PhD Arts Practice student
Photograph © Maurice Gunning

Founded as a research centre in 1994, the Irish World Academy has grown to include a vibrant undergraduate and taught postgraduate suite of programmes but remains committed to its initial vision of being a home for researchers in music, dance and other performing arts disciplines. Research at the Academy is conducted by faculty, doctoral and postdoctoral candidates and artists-in-residence. Faculty at the Academy lead and contribute to a number of interdisciplinary research clusters including:

Arts and Health Research Cluster

The Arts and Health research cluster aims to create a hub for networking and collaboration between academics and practitioners in this field, facilitate collaborative research between arts and health disciplines and to promote and develop interdisciplinary research between humanities and STEM experts. The cluster welcomes a diverse array of theoretical perspectives and research methodologies. In 2018 members of the cluster led a Dance and Health Research programme commissioned by The Arts Council of Ireland; held a Music Therapy Research Seminar and supported a symposium: *Transitioning Embodiments in Health Humanities* led by Dr Yianna Liatsos.

ETHNOS Research Cluster

The Academy is home to a wealth of expertise in ethnographic theory and method as applied to dance and music practice. It is central to the research of faculty and postgraduate research students in ethnochoreology and ethnomusicology as well as key in arts practice research, ritual studies, and Irish music and dance. The collective energy of this cluster has enabled the Academy to host a number of significant international conferences: The International Council for Traditional Music (ICTM) Study Group on Ethnochoreology; a Joint Forum of the Society for Ethnomusicology and the ICTM; and, largest of these, the biennial World Conference of the ICTM.

Immigration & Integration Research Cluster

This research cluster is an interdisciplinary space for research around issues concerning immigration and integration. There is research being carried out in this area in every faculty at the University of Limerick. The cluster launched a directory of such projects for use by NGOs and other research bodies in March 2017 and is currently developing an on-line and revised version of the directory.

LimerickSoundscapes

This research cluster comprises applied researchers from urban ethnomusicology, urban sociology, digital media studies, and soundscapes studies. The cluster has facilitated the creation and ongoing maintenance of an online sonic map of the City of Limerick (www.limericksoundscapes.ie), collected by and for the citizens of Limerick. LimerickSoundscapes provides an ever-growing, rich repository of sonic heritage while also modelling processes of critical citizenship through creative engagement. The cluster has held an international conference (2014), followed by a special journal edition (2015). Members continue to engage with city-based groups, generating digital educational resources and publishing research in peer-reviewed, international journals and books.

IMBAS

IMBAS is an Irish forum for artists and scholars working within and beyond the University sector who share an interest in arts practice research, particularly in the performing arts. IMBAS was launched at the Irish World Academy on November 9th 2017. The launch featured a public lecture by Professor Sir Christopher Frayling entitled, "...to know the place for the first time ... Exploring and Researching through the Arts". A post-lecture discussion was chaired by Chris Baldwin, Creative Director of Galway Capital of Culture 2020.

Irish Traditional Dance Research Cluster

The Irish Traditional Dance Research Cluster consists of scholars and performers of Irish traditional dance who are committed to engaging with living traditions, archival and scholarly documentation, and inquiry into contemporary choreographic exploration and performance. The research cluster aims to provide a diverse range of *fora* for the support, development and dissemination of Irish traditional dance expertise and research - both academic-based and practice-based. These fora include meetings, seminars, symposia, conferences, workshops, concerts, exhibitions, and festivals.

Popular Music and Popular Culture

PMPC engages with all facets of popular culture, from sonic and visual texts and their artists/ creators/ performers in their performance contexts, to questions

that arise around technological mediations in relation to the production, (re)circulation, and reception of popular music and culture. Members draw various theoretical perspectives, from critical and cultural theory to ethnomusicological, sociological, and anthropological understandings of popular expressions and their meaning(s), engaging with cultural practices from across the globe and from different historical eras. See www.ul.ie/pmpc/ for recent events publications including the new associated book series *Popular Music Matters* with Rowman and Littlefield, which is coedited by Aileen Dillane.

Power, Discourse and Society

PDS is interdisciplinary endeavour, providing a platform for researchers working within ethnomusicology, sociology, sociolinguistics, education, political science, and social geography to advance their shared interest in the critical analysis of public discourses in all forms, and the elucidation of their social meaning, significance and material impacts. See www.ul.ie/pds/ for recent events, publications and an associated book series *Discourse, Power & Society* with Rowman and Littlefield. New publications include *Songs of Social Protest: International Perspectives* (2018) and MUSICultures special edition on 'Songs and Singers of Social Protest', both coedited by Aileen Dillane.

Singing and Social Inclusion

This cluster brings together researchers in community music, ethnomusicology, Irish traditional song, music education, music therapy, ritual studies and arts practice research to support interdisciplinary research around issues of singing & inclusivity. Recent events include the launch of a new book by Professor Helen Phelan, *Singing the Rite to Belong: Music, Ritual and the New Irish* (Oxford University Press, 2017) at the Royal Irish Academy by Professor Declan Kiberd. An interdisciplinary group of researchers from the Irish World Academy, Nursing and Midwifery and the Graduate Medical School are currently working on a research project on singing and migrant maternal mental health.

TradSong Research Cluster

The mission of the TradSong research cluster is to provide an academic forum for sharing expertise on Irish traditional song and related performance practices, cultures and communities. With performance at the heart of its scholarship, TradSong engages with Irish song communities and academics through meetings, symposia, performances and conferences. Over the next year, the cluster will focus on producing publications, as well as events embracing the wider Irish traditional song community and international scholars. While maintaining our focus on the Irish song tradition, we warmly welcome any scholar who has an interest in our events.

Taighde Dámh Chruinne Éireann PhD Forum

The Taighde Dámh Chruinne Éireann (TDCE) PhD Forum is primarily a space to support, and share knowledge among, the PhD researchers of the Irish World Academy of Music and Dance. In addition to meetings with diverse topics (such as conferences, publishing, funding, literature talks, proof reading and presentation preparation, to mention a few), TDCE will also promote academic and socialising events. If you are interested in becoming a member and attend our first meeting in September 2018, get in touch with one of our committee members (Chairperson ana.camillo@ul.ie, Secretary hala.jaber@ul.ie, Events Officer felix.morgenstern@ul.ie, Public Relations Officer ciara.thompson@ul.ie) and visit our website tdceireann.wordpress.com. Master's students and researchers outside the Irish World Academy are also welcome.

A selection of recent publications from faculty and postgraduate students at the Irish World Academy including work from emeritus staff and recently graduated research students include:

Bernini, Leah

(2015) 'Capitalism and resistance in professional Irish music', *FocaalBlog of Focaal: Journal of Global and Historical Anthropology*, April 9, www.focaalblog.com/2015/04/09/leah-obrien-bernini-capitalism-and-resistance-in-professional-irish-music.

Brown, Russell Patrick

(2014) *Mercy of Trees*, creator and performer, Origin Theatre's First Irish Theatre Festival, in partnership with New York Public Library, 27 September, New York City.

Brown, William 'Alec'

(2016) *Spreagadh: Inspiration*, composer and performer, PhD in Arts Practice Performance, Irish World Academy of Music and Dance, University of Limerick, 11th October.

(2017) *Spike*: Dublin Alternative Cello Festival, composer and performer, The Workman's Club, Dublin, 12th February

(2017) *The Stepping Stone* [CD], producer, arranger, composer and performer, Theatre 1, The Irish World Academy

Byrne, Fiona

(2016) Review of 'Museum Space: Where Architecture Meets Museology', Kali Tzortzi, ISBN 9781472439017, *Irish Museums Association Journal*, Vol. 25.

(2015) *Any news from Inside?* in Mac Lellan, A., NicGhabhann, N. and Byrne, F., eds., *St. Davnet's: The Story of a Monaghan Institution, Health Service Executive & Stair: An Irish Public History Company Ltd., Monaghan*.

Cotter, Pamela

(2013) 'Foreigners in the Session: An Examination of Participation and Authenticity at the Costello's Irish Music Session' in *Taking Part in Music: Case Studies in Ethnomusicology*, Elphinstone Institute Occasional Publications 9, eds. Ian Russell and Catherine Ingram. Aberdeen: Aberdeen University Press, in association with the European Seminar in Ethnomusicology, 198-215.

Courtney, RAS Mikey

(2016) *Common Threads*, director/producer and performer, 2 July, Ethiopian National Theatre, Addis Ababa, Ethiopia.

(2015) *YeBuna Alem* (A Coffee World), choreography and performer, 26 May, Irish World Academy of Music and Dance, Africa Day.

(2015) *Our City, Our Culture*, choreography and performer, 11 April, Limerick City, Bedford Row.

de Brún, Jennifer

(2018) *Droichead*, Irish Aerial Dance Festival, July 7th, An Grianán Theatre, Donegal, Ireland. Aerialist and Choreographer.

(2017) *Biru*. Irish Aerial Creation Centre's Creative Intensive Showcase, 16th December, IACC, Ireland. Aerialist and Choreographer. Supported by the Arts Council of Ireland.

(2016) *SYMBOLS: "Culture of Death and Cultural Life: New Audiences and Creations around European Cemeteries"*, Exhibition tour opening, 4th March, Palazzo Ducale, Genoa, Italy. Dance and Performer. Supported by Creative Europe.

Dillane, Aileen

(2018) with Power, M., Devereux, E. and Haynes, A (eds). *Songs of Social Protest: International Perspectives*. New York and London: Rowman & Littlefield International.

(2018) with Power, M. (eds) *Songs and Singers of Social Protest*. *MUSICultures* special issue, Vo1 44 (1). Canadian Society for Traditional Music.

(2017) 'The Sacred and Profane Songs of Miss Cecilia Curtin in Mannix's Melbourne, (1909-1936)', *The Australasian Journal of Irish Studies*, Vol 17, pp. 30-49.

Dooley, Paul

(2016) 'The harp in the time of Giraldus' in Joyce, S. and Lawlor, H., eds., *Harp Studies*, Dublin: Four Courts Press, pp. 32-56.

(2014) 'Report on the Measurements of the Trinity College Harp 2012', www.galpinsociety.org/galpinextras/GS_Dooley_Report2012.pdf [accessed 10 November 2015].

(2014) 'Reconstructing the medieval Irish harp', *The Galpin Society Journal*, 67, 107-42.

Donnellan, Cliodhna

(2016) *The Spinning Wheel*: composer and performer, PhD in Arts Practice Performance, Irish World Academy of Music and Dance, University of Limerick, 12th October.

(2016) 'Re-Imaging our Legacy' 1916/2016. St. Caimin's Catholic Church, Mountshannon. Choreographer, composer, ensemble performer. Supported by Clare County Council.

Fahey, Hannah

(2017) *Synthesis*. Commissioned music for 'Synthesis' doubles trapeze performance, Irish World Academy, October 6th. Composition and piano.

(2016) *Cillin*, Commissioned by Radio Kerry with funding from the BAI for 'Song of the River' documentary. Broadcast December 25th 2016. Composition and vocals.

(2016) *SYMBOLS: "Culture of Death & Cultural Life: New Audiences and Creations around European Cemeteries"*, Exhibition tour opening, 4th March, Palazzo Ducale, Genoa, Italy. Composition and vocals. Supported by Creative Europe.

Foley, Catherine E.

(2017) "Steps, Style and Sensing the Difference: An Examination of Molyneux's Set Dances Within Competition Culture". *Dance, Senses, Urban Contexts*. 29th Symposium of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology. (Kendra Stepputat (Ed.)). Graz, Austria: Institute of Ethnomusicology, University of Music and Performing Arts, Graz. Pp. 113-20

(2016) *Stór Damhsa: Irish Traditional Solo Set Dances and Step Dances*. Solo DVD. Performances and Tutorials.

(2015) 'Cultural Tourism, Negotiation and Re-presentation of Heritage: Traditional Step Dance and *Siamsa Tíre*, the National Folk Theatre of Ireland". *International Council for Traditional Music (ICTM). Yearbook for Traditional Music*, Vol. 47: 141-160.

Garry, Fran

(2017) *The Long Road Home*-a PhD Arts Practice research musical autoethnography representing Fran's life journey as a singer, songwriter, musician and community music educator combined with resonant arts experiences, memories and reflections of research participants - 18 April 2017, Theatre 1, Irish World Academy of Music and Dance, University of Limerick.

(2017) *Communities of Musical Practice* by Ailbhe Kenny, reviewed in *Irish Journal of Arts Management and Cultural Policy*, 4 (2016/17), 51-54.

(2016) *Connected*, a musical ethnodrama written and performed in collaboration with students from Our Lady's Secondary School, Templemore, Co. Tipperary, 18 April 2016, Theatre 1, Irish World Academy of Music and Dance, University of Limerick.

Giraud, Eleanor

(2018) 'Totum officium bene correctum habeatur in domo: Uniformity in the Dominican Liturgy' in: Cornelia Linde (ed.). *Making and Breaking the Rules: Discussion, Implementation, and Consequences of Dominican Legislation*. Oxford: Oxford University Press, p. 153-172.

(2017) 'Melodic Lection Marks in Latin Manuscripts for Mass', *Scriptorium*, 71, p. 3-37, Pl 1-8.

(2015) 'The Dominican Scriptorium at Saint-Jacques, and its Production of Liturgical Exemplars' in: Andreas Nievergelt, Rudolf Gamper, Marina Bernasconi Reusser, Birgit Ebersperger, Ernst Tremp (eds). *Scriptorium: Wesen, Funktion, Eigenheiten*. Munich: Bayerische Akademie der Wissenschaften.

Holohan, Shane

(2017) *Synthesis*, a doubles trapeze and collaborative ethnodrama performance as part of PhD Arts Practice, 6th October 2017, Theatre 1, Irish World Academy of Music and Dance, University of Limerick.

(2016) *Second Year Student Presentations* on the BA in Circus Arts at DOCH, Stockholm. Physical presentations as part of PhD Arts Practice, 22nd & 23rd March 2017.

Jaber, Hala

(2016) with Campbell, Carol. 'Places for Music: connecting the national to the community in Palestine'. ISME Community Music Conference proceedings.

Joyce, Sandra

(2018) 'Niamh's Song', song composition and performance for Songs for Our Children, St. Aidan's, Enniscorthy, (May 18). Supported by the Arts Council of Ireland.

(2016) with Lawlor, Helen (Ed.s) *Harp Studies: Perspectives on the Irish Harp*, Dublin: Four Courts Press.

(2016) 'The Realisation of a Long-Cherished Project': Donal O'Sullivan's *Carolan*, in *Harp Studies: Perspectives on the Irish Harp*, Dublin: Four Courts Press.

Keegan, Niall

(2018) Sunday Miscellany, Irish World Academy House Band, performer and arranger, broadcast on RTÉ Radio 1, (May 13 and June 10).

(2016) *Children of the Revolution*, solo and ensemble performances, Limerick City Gallery of Art, December 2nd. Supported by Limerick City and County Council.

(2016) *Oileán/Island* (composed by Mícheál Ó Súilleabháin), soloist with National Youth Orchestra of Ireland, performances in University Concert Hall, Limerick, July 22nd; National Opera House, Wexford, July 23rd; National Concert Hall, Dublin, July 24th.

Kjeldsen, Svend

(2016) 'Mancunian Irish: identity, cultural intimacy and musical hybridization: urban ethnomusicology and cultural mapping' in Ross, S. and Sweers, B., eds., *Urban Ethnomusicology and Cultural Mapping*, Sheffield: Equinox Publishing.

(2016) 'En transkulturel rejse. Fra Hindustani musik til irsk traditionel musik. Fra tabla til bodhrán. Introduktion til dadra taal, ektaal, keherwa taal og teentaal', Roskilde: Lirum Larum Forlag.

(2016) 'Irish Music in Manchester'. Documentary written and narrated by Svend Kjeldsen. Produced by Emma Sweeney and Svend Kjeldsen. First Broadcast on BBC Radio Lancashire, 13.11.2016.

Yonit Kosovske

(2018) *Chrome Attic*, Multimedia Lecture-Recital & Photography Exhibition, Bourn Vincent Gallery, University of Limerick.

(2017) *Chrome Attic*, CD, solo harpsichord, produced by La Douceur.

(2017) *The Seducer*, film. Photography, recording, and artistic direction by Yonit Kosovske.

Mascareñas, Óscar

(2018) Songs for Jackson Pollock. Album. Devised, composed, performed, recorded and mixed by Óscar Mascareñas. Mastered for vinyl by Christoph Stickel, CS Mastering, Munich, Germany. Cut, pressed and printed by Crystal Media, Ltd., Dublin. Produced by Óscar Mascareñas for EROS Music. EROS V17OM001-IE. ISRC: IEPHD1700001.

(2018) La Fábrica de las Cosas Pendientes. Commissioned by, and produced with the support of, EFI ARTES 2017, Mexico; and CONARTE (Council for the Arts of Nuevo León). Monterrey, Mexico.

(2018) Merlin. Written in collaboration with Alexander Iseli and Jazmín Chiodi. Commissioned by Iseli-Chiodi Dance Company for the Dublin Dance Festival. Music composition and sound design by Óscar Mascareñas. Dublin, Ireland.

Mateos Morante, Rebeca

(2018) 'As One', Ensemble Danza Española and Flamenco choreography composed and directed for the MA Irish Traditional Dance Performance students. Final Presentation at The Tower Theatre, Irish World Academy of Music and Dance, Ireland, 1 May.

(2017) 'Through the Looking Glass I Dance: An Autoethnography of the Dancer's Gaze During the Formation of the Dancing Body in Danza Española', in Stepputat, K, ed., *Dance, Senses, Urban Contexts: 29th Symposium of the the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology*, The Institute of Ethnomusicology, University of Music and Performing Arts Graz, Austria, 9-16 July 2016, Germany: 39-43.

(2017) Through the Looking Glass I Dance. Solo Danza Española choreography composed and performed at Sionna, A World of Music and Dance, 44th ICTM World Conference, The University of Limerick Concert Hall, 17 July.

McCaffrey, Triona

(2018) with Carr, C, Hense, C, & Solli, H.P. 'Music therapy and recovery in mental health: Seeking a way forward'. *Voices: A World Forum for Music Therapy* [online], 18(1).

(2018). 'Evaluating music therapy in adult mental health services: Tuning into service user perspectives', *Nordic Journal of Music Therapy*, 27(1), 28-43.

(2016) with Edwards, J. 'Music therapy helped me get back doing': using interpretative phenomenological analysis to illuminate the perspectives of music therapy participants in mental health services', *Journal of Music Therapy*, 53(2), 121-48.

McLoughlin, Lisa

(2017-2018) The Autonomy Project - Lead artist for this multi-genre project encompassing the work of over a 100 younger people, artists and academics through performance, installation and symposium in 2018. This project has been funded by the Arts Council of Ireland through the Invitation to Collaboration scheme in conjunction with the Limerick Arts office.

(2016) 'Scaramouch'. A commission from the Inisceiltra Festival of the Arts. A collaboration with Diane Daly, Alec Brown and Deirdre Murphy.

(2015) 'Moved to dance: an exploration of dancers' phenomenological perceptions of what influences their movement while dancing and how they view themselves as dancers', MA in Dance from the University of Limerick.

Melin, Mats

(2016) Call to the dance: an exploration of the sociocultural world of traditional Breton music and dance. Review of Desi Wilkinson's book in *Ethnomusicology Forum*. doi:10.1080/17411912.2016.1266908

(2015) *One with the Music: Cape Breton Step Dancing Tradition and Transmission*, Sydney, Nova Scotia: Cape Breton University Press.

Mercier, Mel

(2018) *How It Is – Part 1* (Samuel Beckett) Original music composition and sound design by Mel Mercier. Produced by Gare St Lazare Ireland. Performed at: Everyman Theatre, Cork (January-February); The Print Room, London (April).

(2017) *The Three Forges*. Concert of original music and dance featuring The Irish Gamelan Orchestra (Director Mel Mercier) with Joseph O'Connor, Julie Feeney, Colin Dunne, Kate Ellis, Nick Roth, Matthew Noone and Kathleen Turner. Performed at the Pavilion Theatre, Dun Laoghaire.

(2017) Elver Gleams: The Music of Mícheál Ó Súilleabháin. Concert of music by Mícheál Ó Súilleabháin, performed by the National Symphony Orchestra and soloists, Kenneth Edge, Iarla Ó Lionáird, Padraic Keane, Brendan Power and Mel Mercier. Performed at the National Concert Hall, Dublin.

Moss, Hilary

(2017) with Khan, W. 'Increasing public health awareness of and capacity for arts-based therapy in medicine', *Journal of American Medical Association*, doi:10.1001/jamaneurol.2017.1639.

(2017) with Lynch, J., & O'Donoghue, J. 'Exploring the perceived health benefits of singing in a choir: an international cross-sectional mixed-methods study', *Perspectives in Public Health*, doi: 10.1177/17579139177396523

(2017) with O'Neill, D. 'Narratives of health and illness: Arts-based research capturing the lived experience of dementia', *Dementia*, doi:10.1177/1471301217736163.

Ní Bhriain, Orfhlaith

(2015) with Cahalan, R., O'Sullivan, K., Purtill, H. Bargary N. and O'Sullivan, P. 'Inability to perform due to pain/injury in elite adult Irish dance: a prospective investigation of contributing factors', *Scandinavian Journal of Medicine and Science in Sports*.

(2015) with Shanahan J., Morris M.E., Saunders J. and Clifford A.M. 'Dance for people with Parkinson's disease: what is the evidence telling us?', *Archives of Physical Medicine and Rehabilitation*, 16, 96(1), 141-53.

(2015) with Shanahan J., Morris M.E., Saunders J. and Clifford A.M. 'Is Irish set dancing feasible for people with Parkinson's disease in Ireland?', *Complementary Therapies in Clinical Practice*, 21(1), 47-51.

Ní Ghallóglagh, Róisín

(2017) with Hyde, J. & Ó Meachair, T., 'Tread Softly': setting of a text by W.B. Yeats, Tracks 1 & 11 of *One For The Foxes*, Co. Antrim, Ireland.

(2016) 'Two Brothers': the 1916 Song Project; National Library, Dublin (April 15); the Lexicon, Dún Laoghaire (April 22); Séamus Ennis Centre, Fingal (April 23); Church of Ireland, Athboy (April 30); Nun's Island Theatre, Galway (May 7); the Athenaeum, Enniscorthy (May 14). Supported by the Arts Council, the Irish Traditional Music Archive and the National Library of Ireland.

(2015) with Joyce, S. 'Threshing in the haggard to her heart's delight: women and erotic expression in Irish traditional song' in Mantymaki, T., Rodi-Risberg, M. and Foka, A., eds., *Deviant*

Women: Cultural, Linguistic and Literary Approaches to Narratives of Femininity, Frankfurt am Main: Peter Lang, 211-229.

NicGhabhann, Niamh

(2018) 'A development of practical Catholic Emancipation': laying the foundations for the Roman Catholic urban landscape, 1850-1900' *Urban History*, <https://doi.org/10.1017/S0963926818000226>

(2018) 'City walls, bathroom stalls and tweeting the Taoiseach: the aesthetics of protest and the campaign for abortion rights in the Republic of Ireland', *Continuum Journal of Media and Cultural Studies* <https://doi.org/10.1080/10304312.2018.1468413>

(2017) 'Gothic ruins and remains: disorderly burials and respectable bodies in Irish medieval ecclesiastical buildings, 1824-1900', *The Irish Journal of Gothic and Horror Studies*, Vol. 16, 41-66.

Moss, Hilary

(2017) with Khan, W. 'Increasing public health awareness of and capacity for arts-based therapy in medicine', *Journal of American Medical Association*, doi:10.1001/jamaneurol.2017.1639.

(2017) with Lynch, J., & O'Donoghue, J. 'Exploring the perceived health benefits of singing in a choir: an international cross-sectional mixed-methods study', *Perspectives in Public Health*, doi: 10.1177/17579139177396523

(2017) with O'Neill, D. 'Narratives of health and illness: Arts-based research capturing the lived experience of dementia', *Dementia*, doi:10.1177/1471301217736163.

Noone, Mattu

(2016) 'Third space ensemble and the Bucks of Bangalore: an ethnography of Irish-Indian music pedagogy', *Journal of the Vernacular Music Center*, 1(2).

(2016) with Dillane, A. 'Irish music orientalism', *New Hibernia Review*, 20 (1), Spring/Earrach

(2015) 'A way in to India', *Journal of Music* [online], available: <http://journalofmusic.com/focus/way-india> [accessed 23 May 2016].

Noone, Jason

(2014) with Baines, S., Edwards, J. and McCaffrey, T. "Including service user perspectives in research: Reflections of the *Music & Health Research Group* at the University of Limerick". *Irish Association of Creative Arts Therapists Journal*. 2 (1).

(2016) with Edwards, J. "Developmental Music Therapy". In J. Edwards (Ed.) *The Oxford Handbook of Music Therapy*. OUP: Oxford.

O'Donoghue, Jessica

(2017) The Observed Experiences of Music Therapy on Parent-Child Interaction for Families with Children with Down Syndrome. *Voices: A World Forum for Music Therapy*, [S.l.], v. 17, n. 2, may. 2017. ISSN 1504-1611. Available at: <<https://voices.no/index.php/voices/article/view/892>>.

O'dyke Nzewi

(2014) 'Performance Composition: For Effective Classroom Music Education', Saarbrücken: LAP LAMBERT Academic Publishing.

(2014) 'Libation' African Ensemble music performance (director/performer), 8th May 2014 at the Irish World Academy of Music and Dance.

(2014) 'Contextualizing traditional music studies in an institution of higher learning: a case study of the BA Irish Music and Dance at the University of Limerick', in Mangeni, P., ed., *Pan African Journal of Musical Arts Education*, 1(1), 74-86.

Ó Súilleabháin, Mícheál

(2018) New Compositions for Orchestra: *The Carolan Celebration, Fill Arís (texts by Seán. Ó Riordáin), Marcshlua Uí Néill, Míle Glóir*. First Performances by RTE National Symphony Orchestra at National Concert Hall, Dublin, 29th June 2018. David Brophy, Conductor. Mícheál Ó Súilleabháin, piano.

(2017) *EKLEGO 2 for Tape, Traditional Musicians and Orchestra*. Commissioned by Keough Naughton Institute for Irish Studies, University of Notre Dame. First performance, University Concert Hall. 22 November 2016. Broadcast on RTE Lyric FM 16 March 2016. RTE Concert Orchestra conducted by David Brophy, Eklego Ensemble directed by Mel Mercier.

(2016) 'Fermata: Music as Poetic Moment'. Foreword to *fermata: Poets and Writers Respond to Music*. Edited by Eva Bourke and Vincent Woods (Artisan House: Connemara).

Painter, Eli

(2015) 'Born to dance', *Centrepiece*, Spring 2015, 18-20.

Phelan, Helen

(2018) 'Hortus Delicarum / Garden of Delights: A Somatic Interpretation' in Müller, S. and Pusse, T. (eds.) *Ego to Eco: Mapping Shifts from Anthropocentrism to Ecocentrism*. Leiden: Brill Rodopi

(2018) 'Sonic Citizenship: Rites and Rights of Belonging in Ireland' in Ingalls, Monique M., Swijghuisen Reigersberg, Muriel and Sherinian, Zoe C. (eds.) *Making Congregational Music Local in Christian Communities Worldwide*. London and New York: Routledge

(2017) *Singing the Rite to Belong: Music, Ritual and the New Irish*. Oxford: Oxford University Press.

Quigley, Colin

(2016). Locating the Choreomusical: The Case of European and American Dance Fiddling. *Český lid* 103, 515-536. doi:<http://dx.doi.org/10.21104/CL.2016.4.01>

(2016) 'Confronting Legacies of Ethnic-National Discourse in Scholarship and Practice: Traditional Music and Dance in Central Transylvania', *Journal of Folklore Research*, 53(1), 137-165.

(2015) 'György Martin's place in applied ethnochoreology', *Acta Ethnographica Hungarica*, 60(1), 111-120. Budapest: Akademia Kiado.

Roche, Jenny

(2018) 'Dancing, identity and place: balancing subjectivity and technique in contemporary dance training.' in McGrath, Aoife & Meehan, Emma (eds.) *Dance Matters in Ireland: Contemporary Dance Performance and Practice*. Palgrave Macmillan, pp. 125-143.

(2018) 'Dancing strategies and moving identities: the contributions independent contemporary dancers make to the choreographic process'. in Butterworth, Jo & Wildschut, Liesbeth (eds.) *Contemporary Choreography: A Critical Reader* [2nd Edition]. Routledge (Taylor & Francis Group), London and New York, pp. 150-164.

(2018) 'What would it be, if it didn't have to be like that? Undisciplining the travel of dance ideas in the neoliberal

university' in Brown, Carol and Longley, Alys (eds). *Undisciplining Dance in Nine Movements and Eight Stumbles*, Newcastle Upon Tyne: Cambridge Scholars Publishing.

Talty, Jack

(2017) Non-Canonical Pedagogies for Non-Canonical Musics: Observations on selected Programmes in Folk, Traditional, World, and Popular Musics ' in Moore, R., ed., *College Music Curricula for a New Century*. Oxford University Press.

(2017) Musical Performance at Fermata poetry reading with Vincent Woods and Eva Bourke. Inish: Island Conversations, Inishbofin, June 4th.

(2015) 'Music education and ethnomusicology, the state of the field', SEM Student News: 4, The Society for Ethnomusicology.

Thompson, Simon

(2017) 'Altjeringa' Created by Simon Thompson, Performed by Lucy Dawson. A Gestural Etude in Mask, September, Irish World Academy

(2016) 'Nose Business' Written and performed by S.Thompson, (A Little Room,Waterford; Chapel on the Hill, Killorglin, Kerry; W.C.A Festival, Orlando, U.S.A; Smock Alley Theatre, Dublin; Fisher Theatre, Bungay, UK; Seagull Theatre,Lowestoft, UK; Barnstaple Fringe Festival, UK; Reading Fringe Festival, UK. Guide Bridge Theatre, Greater Manchester Fringe, UK; Cork Arts Theatre, Cork. Holbaek Clow Festival, Denmark; Carnegie Arts Centre, Kenmare, Kerry; St John's Arts Centre, Listowel, Kerry; Friars Gate, Kilmallock, Limerick. Dance Limerick, Limerick City; Waterside Theatre, Derry, Northern Ireland; Riverside Theatre, Coleraine, Northern Ireland).

(2015) 'Love, Labour, Lost' Written and performed by S. Thompson (Chapel on the Hill, Killorglin, Kerry; Galway Theatre Festival, Galway; Culture and Chips Festival, Speigeltent, Arthurs Quay Park, Limerick; Seagull Theatre, Lowestoft, UK; Britannia Panopticon, Glasgow, Scotlan; Woodland Creatures (BARK), Edinburgh, Scotland; Holbaek Clown Festival, Denmark; St John's Arts Centre, Listowel,Kerry; Market Place Theatre, Armagh. Down Arts Centre, Downpatrick; Crescen Arts Centre, Belfast; Belly-laughs Comedy Festival Belfast. Smock Alley,Dublin).

Turner, Kathleen

(2017) 'The Lines Between Us: Exploring the Identity of the Community Musician Through and Arts Practice Research Approach,' *Voices: A World Forum for Music Therapy, Special Issue: Performing Health, Identity, and Social Justice*, Vol. 2 No. 3. Available at [<https://voices.no/index.php/voices/article/view/941/780>]

(2017) *The Lines Between Us*, CD and digital release, produced by Wood, C.

(2016) 'Regenerating Community/Regenerating Self: Reflections of a Community Musician on Working within a Process of Social Regeneration', in Leigh-Bartlett, B., Candusso, F., Cohen, M. L., Kleber, M., Moser, P., Shiobara, M eds. *Innovation and Change in Community Music: Proceedings of the XV International Seminar of the ISME Commission on Community Music Activity* Edinburgh, Scotland.

Ward, Francis

(2016) *Processes of Transmission in Irish Traditional Music: Approaching a Virtual Orality*, unpublished thesis (PhD), University of Limerick.


(2015) Music recital (piano) with Bríd Harper (fiddle) in the Regional Cultural Centre as part of the Errigal Arts Festival and Ceol na Coille Summer School, 15 July 2015.

(2014) *The Vanishing Lake* (music composition and dance choreography), 'Out and About UK 21', broadcast on Sky channel 'Irish TV', June 2014 [online], available: <http://www.irishtv.ie/out-about-in-the-uk-21>.









IRISH WORLD ACADEMY ENSEMBLES

MA Irish Traditional Dance students
Photograph © Maurice Gunning



CANTORAL VOCAL ENSEMBLE



ACADEMOS

Cantoral Vocal Ensemble

Cantoral is an all-female vocal ensemble from the University of Limerick, Ireland. The ensemble specialises in Western plainchant and early polyphony and has a particular interest in medieval Irish repertoire. Formed in 2008 at the Irish World Academy, the ensemble had its first international appearance in 2009 at the Centre Culturel Irlandais in Paris. Other highlight performances include Imbolc, a programme of chant and Irish language song for St. Brigid, which premiered in New York in 2010, and a programme for the Galway Early Music Festival entitled ... sed diabolus irritit ('... but the devil laughed') in the same year. In April 2011, Cantoral sang for the Dalai Lama during his visit to Ireland, and in April 2012, the ensemble conducted a public seminar and a concert of Irish medieval music for Holy Week at the Yale Institute of Sacred Music. In 2013, Cantoral performed again at the Centre Culturel Irlandais in Paris and at Harvard University and the University of Notre Dame in the USA. In 2015, Cantoral performed at France's most prestigious early music festival, Festival Voix & Route Romane. Cantoral Artistic Director Catherine Sergent is an acclaimed Paris-based singer who has performed and recorded extensively with several early-music ensembles, including Discantus and Obsidian. Catherine is a chant tutor for the MA Ritual Chant and Song programme at the Academy. The singers in Cantoral are graduates, doctoral students and members of faculty at the Irish World Academy and are from Ireland, France, the United States and Mexico. Cantoral issued its first CD recording, Let the Joyous Irish Sing Aloud/Laetabundus Decantet Hybernicorum Cetus, in 2014. The CD was recorded on location at Ballintubber Abbey, Co. Mayo with the assistance of the Keough Naughton Institute of Irish Studies at the University of Notre Dame, Indiana.

ACADEMOS

Led by members of the Irish Chamber Orchestra (ICO), **ACADEMOS** is a string ensemble comprising the postgraduate students of the MA Classical String Performance. The fulltime, two-year programme is offered jointly by the ICO and the Irish World Academy. Students in ACADEMOS interact with the ICO throughout the programme – they attend individual classes taught by ICO leaders, and engage in ensemble work with orchestral members. Classes, workshops, seminars and performances with a host of international performers, conductors and directors, with whom the ICO works on a regular basis, are a feature of the programme. Members of ACADEMOS have regular opportunities to engage with acclaimed ICO community music public outreach programmes. Graduates of the programme are invited to apply for a place on the Irish World Academy's innovative PhD Arts Practice (a four-year structured doctoral programme) while maintaining ongoing contact with the ICO. The ICO resides in its own specially designed expansive building beside the Irish World Academy in a wooded area on the banks of the River Shannon on UL's north campus. The location includes the university's Graduate Entry Medical School, Health Sciences building, superb sports facilities and three modern student villages.







SCHOLARSHIP AND AWARD RECIPIENTS

Dávid Szabó, Examination Performance
Photograph © Maurice Gunning

A background image showing the arms and hands of several dancers in a studio setting, with their arms raised in various poses. The image is semi-transparent and serves as a backdrop for the text.

Scholarships at the Irish World Academy

The Pádraig Mac Aodha Memorial Scholarships presented by Ken Barrett Leisurewear

Ken Barrett Leisurewear – Postgraduate Scholarships

The **Pádraig Mac Aodha Memorial Scholarships**, to the value of €5000 per recipient, are awarded annually to students of the MA Irish Traditional Dance Performance. Selection criteria focuses on academic merit, evidence of dance excellence and suitability for this performance programme. The Irish World Academy is extremely grateful to Ken Barrett Leisurewear for providing these scholarships.

PPC Scholarship

As part of its commitment and support of the cultural experience at University of Limerick, particularly in the performing arts, Campus Life Services is offering a **PCC scholarship** to the value of €5000 towards accommodation to an undergraduate student of the Irish World Academy of Music and Dance, University of Limerick. This scholarship is only available for applicants of the BA Performing Arts. Campus Life Services aims to support students in residence to enjoy the best student living experience and get the best out of campus life. Campus Life Services, formerly Plassey Campus Centre (PCC), has also generously made an allocation of two residential scholarship places to support a number of postgraduate research students over the last number of years.

RTÉ Lyric FM Scholarships

The **RTE Lyric FM Scholarships** were established in 1999 in support of the MA Classical String Performance at the Irish World Academy of Music and Dance, University of Limerick. The aim of the Scholarship is to support young talented string players who wish to study at UL. Since the Scholarship was established in 1999, it has been awarded to students from Ireland, Australia, Malaysia, China, Hungary, Romania, Spain, Italy and the US. Recipients may be required to engage in work at the Academy, aimed towards professional development while making a valuable contribution to Academy life.

EMI Music Sound Foundation Bursary in Community Music

EMI Music Sound Foundation was established by EMI in 1997 to commemorate the centenary of EMI records. EMI Music Sound Foundation is an independent charity supported by Universal Music Group. EMI Music Sound Foundation is now the single largest sponsor of Specialist Performing Arts Colleges in England and has created vital bursaries at music colleges to assist needy music students. In 2005, EMI Music Sound Foundation extended its remit to cover the Irish World Academy in Ireland. A bursary was made available on an annual basis towards the establishment of the EMI Music Sound Foundation Bursary in Community Music at the Irish World Academy of Music and Dance. Applicants should normally be under 25 years of age, have been born in either the UK or Ireland, and should have applied for admission to the MA in Community Music at the Irish World Academy. In certain instances, bursary applications may be considered with applications for admission to Irish World Academy other than Community Music. The criteria for selection of a bursary winner will include the excellence of the CV submitted as well as evidence of financial need. There is no separate application form.



HALA JABER



BRIAN MURPHY



ANA CAMILLO



IAN BASCOMBE



FRAN GARRY

Patrons: Sir George Martin, Sir Paul McCartney, Yoko Ono, Sir Simon Rattle, Sir Cliff Richard, Diana Ross and Tina Turner.

Bursary recipients for academic year 2017-2018: Laura Carroll, Alison Curtin, Áine Doolan, Martha Guiney and Sam Kavanagh.

A relevant CV should be included with the application form for admission to the relevant degree along with a covering letter applying for the bursary and sent to:

**Jean Downey, Irish World Academy,
University of Limerick, Limerick, Ireland.
Phone: +353 61 202030; Email: jean.downey@ul.ie**



Roche Continents – Youth! Arts! Science! Scholarship Recipient Brian Murphy

Roche Continents – Youth! Arts! Science! is a project grown from a partnership between Roche and the Salzburg Festival. 100 students from across Europe are selected to participate in this exceptional challenge; all aged between 20 and 29 from the life sciences, chemistry, the fine arts or music. Roche is well known for promoting culture in novel settings, and *Roche Continents* is an example of this commitment. Participants attend concerts and talks by guest speakers, and are given the opportunity to join discussions with artists as well as take part in group workshops, exploring the common ground of innovation and creativity in the arts and science.

Brian Murphy, Roche Continents–Youth! Arts! Science! scholarship recipient, a BMus graduate of CIT Cork School of Music, completed his Professional Master of Education (Music) at Irish World Academy of Music and Dance in 2017. “This summer I was given the incredible

opportunity to take part in the Roche Continents project held in Salzburg. This philanthropic project was created to explore the collision between the realms of the sciences and the arts being held in partnership with the Salzburg Music Festival. It was an honour to be selected as one of the hundred students who study the life sciences, chemistry, the fine arts and music across Europe to take part in such an endeavour. It provided an opportunity to collaborate and explore the arts through the vehicle of the Salzburg Music Festival while also discovering and pursuing research in the sciences”.

PhD in Music Therapy Scholarship

The Irish World Academy of Music and Dance, University of Limerick is delighted to announce an opportunity for a well-motivated and capable graduate to undertake a PhD in the Music Therapy Department under the supervision of Dr Hilary Moss. This research is in the field of singing, mental health & health promotion and builds on the work of Dr Moss in this area. Supported by HSE Health Promotion.

See www.irishworldacademy.ie

Stepping Stones Scholarships

The **Stepping Stones Scholarship** fund is available for study on **taught MA programmes** at the Irish World Academy. Among other criteria, priority is given to applicants whose projects resonate with the spirit of the **Stepping Stones** initiative: equality of arts practices, interdisciplinary vision and the desire to build bridges between arts practices. The two types of scholarships are:

The Stepping Stones Scholarships for Non-EU Students are available to international students on taught MA programmes at the Academy. Students must have a demonstrable record in a performance and/or academic specialisation relevant to a programme of study at the Academy.

Stepping Stones Scholarship Recipients

John Nutekpor	Ghana	MA Festive Arts
Brenda Suyanne	Brazil	MA Ethnomusicology
Evgenia Sizmina	Russia	MA Contemporary Dance
Deepika Sagar	India	MA Contemporary Dance
Dina Siahaan	Indonesia	MA Ritual Chant & Song
Pui Sze Cheung	China	MA Music Therapy
Maryruth Culver	USA	MA Ritual Chant & Song
Paul Novosel	USA	MA Ritual Chant & Song
Laura Mallett	France/Ireland	MA Ethnochoreology
David Gutierrez	Brazil	MA Irish Traditional Music Performance

General Stepping Stones Scholarships

These scholarships are open to all applicants to taught MA programmes at the Academy. There are three €1,000 general scholarships available.

Further information on criteria and application procedures for all scholarships is available at: www.IrishWorldAcademy.ie

William J Flynn Scholarship

Irish World Academy PhD Student **Ana Camillo** is the 2018 recipient of The William J Flynn Scholarship, funded by UL, which provide sa monthly stipend to a full-time research postgraduate student.

Irish Research Council Government of Ireland Postgraduate Scholarship Award: Ian Bascombe

PhD candidate (ethnomusicology) **Ian Bascombe** is the recipient of an **IRC Government of Ireland Postgraduate Scholarship Award**. Ian is a tin whistle practitioner and teacher. His project aims to tell the ‘untold story’ of the tin whistle.



SHANE HOLOHAN



MARY Mc LAUGHLIN



DIANE DALY



FRAN GARRY



FELIX MORGENSTERN

He is investigating the instrument's early mass-production in England, its journey to Ireland, and its dissemination, usage and ubiquity within this country. Ian's interest in the tin whistle, within Irish traditional music, began in England in the 1990s. His studies at the Irish World Academy began in 2010 where he subsequently graduated with a BA (1st Hons) in Irish Music and an MA (1st Hons) in Ethnomusicology.

Irish Research Council Government of Ireland Postgraduate Scholarship Award: Shane Holohan

PhD Arts Practice candidate **Shane Holohan's** research incorporates his background in three areas: as an experienced teacher of English and art, as an integrative psychotherapist and as a coach and choreographer of floor and aerial acrobatics and dance.

Shane's research considers the facilitation and documentation of embodied creativity in high-level students of circus arts. Through ethnographic case study data gathered from international circus schools in Montreal, Stockholm and Melbourne, Shane will develop a model of practice that he will apply through two creativity residencies: (i) a two-week residency using improvisational strategies to develop creativity and explore documentation practices for creative process and (ii) a six week project with a group of students from the above international schools and with Irish circus practitioners and vocal artists, culminating in a public showing at the National Gallery of Ireland in August 2017.

Irish Research Council Government of Ireland Postgraduate Scholarship Award: Mary Mc Laughlin

PhD Research candidate **Mary Mc Laughlin** is originally from Co. Tyrone. She has lived, studied and worked as a singer and teacher in both London and California. In addition to a prestigious recording and performing career, she holds an MA in Ritual Chant and Song from the University of Limerick in addition to a BA in English and a PGCE from London University. Her research, entitled *Singing Between Worlds: Songs of Otherworld Enchantment and Entrapment in the Irish Tradition*, explores the interplay of Irish Fairylore and Irish Traditional song from an ethnographic perspective.

Irish Research Council Government of Ireland Postgraduate Scholarship Award: Diane Daly

Diane Daly is a violinist, teacher and community musician and brings her interest in all of these to her Arts Practice research. She is currently the only certified Dalcroze Eurhythmics teacher in Ireland and her research is focused around the impact of this approach to music education on her practice as a violin soloist, chamber and orchestral musician. She is investigating ways to incorporate a more holistic, embodied and fun approach to Western Classical music string training. Diane first came to UL to work with the Irish Chamber Orchestra in 1997 and she now lives in Killaloe with her husband Boris and their three children.

Irish Research Council Government of Ireland Postgraduate Scholarship Award: Fran Garry

Fran Garry has received this award for her PhD Arts Practice project entitled: *Lived Experiences in Community Arts in Ireland - An autoethnographic and ethnographic, practice-based study*. Fran is a singer, songwriter, musician and community music educator. In addition to musical performance, her work in educational and community settings includes direction and facilitation of vocal, instrumental and creative writing groups. Her research project is an in-depth exploration of first-hand experiences of individual and collaborative arts participation. Fran holds an MA in Community Music from the Irish World Academy, (U.L.) and a B.A. in English Literature and History (U.L.).

Irish Research Council Government of Ireland Postgraduate Scholarship Award: Felix Morgenstern

Felix Morgenstern was granted an IRC postgraduate award for his research into Irish-German musical and intercultural affinities. Mr Morgenstern, a graduate of the BA in Irish Music and MA in Ethnomusicology at the University of Limerick, is a first-year doctoral student under the supervision of Dr Aileen Dillane. Mr Morgenstern also recently secured a place in the highly competitive Hildesheim doctoral summer school in ethnomusicology, as well as won a fully-funded invitation to attend the 'Anthropology of Music' extended masterclass in Mainz, delivered by celebrated American ethnomusicologist Professor Timothy Taylor, UCL, May.



JESSICA O' DONOGHUE DR MATTHEW NOONE



THE AUTONOMY PROJECT



THE SHANNON REGION AMBASSADOR AWARDS

Irish Research Council Government of Ireland Postgraduate Scholarship Award: Jessica O' Donoghue

Jessica O' Donoghue has been awarded an Irish Research Council (IRC) Government of Ireland Postgraduate Scholarship for her PhD research entitled "An investigation of the effectiveness and potential benefit of music therapy on the frequency of stuttering and levels of anxiety in adolescents who experience developmental dysfluency". Jessica qualified with a Master of Arts in Music Therapy from the University of Limerick and also holds a BSc (Hons) Speech and Language Therapy from the National University of Ireland, Galway. She has a broad range of clinical experience with individuals of all ages with communication difficulties and mental health concerns. Her research aims to investigate the effects of music therapy as a supportive intervention for adolescents who stutter.

Irish Research Council Government of Ireland Postdoctoral Fellowship Postdoctoral Fellowship Award: Dr Matthew Noone

Dr Matthew Noone was granted the Irish Research Council Government of Ireland Postdoctoral Fellowship to carry out arts practice based entitled "Composing the Mongrel: an arts practice investigation of hybridity" at the Irish World Academy. His mentor and collaborator is Professor Mel Mercier and other collaborators include Dr Ryan Molloy (Maynooth) Professor Dan Trueman (Princeton).

Erasmus+ Funding

Dr Eleanor Giraud received Erasmus+ funding for a short 'training' mobility placement at the IRHT (Institut de Recherche et d'Histoire des Textes) in Paris, April.

Dr Niall Keegan received Erasmus+ funding for exchanges with the Yared School of Music, Addis Ababa University, and visited with his PhD student, Avril McLoughlin, in April. As well as teaching, they met with the Director of Yared and incoming Erasmus+ students to UL, forged new relationships with faculty and were involved in discussions on the development of new programmes. They also met officials from the Irish Embassy in Addis Ababa.

TG4 Gradam Ceoil Award

Mel Mercier, Chair of Performing Arts at the Irish World Academy, dancer Colin Dunne, director Sinéad Rushe and producer Maura O'Keeffe were awarded a Gradam Comharcheoil (Music Collaboration Award) in the TG4 Gradam Ceoil Awards 2018, for their show Concert. Concert explores the music of virtuoso traditional Irish fiddle player, Tommie Potts (1912-1988). Part dance piece, part multidisciplinary concert, Concert mixes live dance performance by Colin Dunne with looped recordings and a sound score by Mel Mercier to build a rich tapestry of movement and sound. The TG4 Gradam Ceoil Awards celebrate outstanding achievement in Irish traditional music and song. The announcement of this year's recipients was made in November 2017 at Belfast City Hall and the awards concert will be broadcast live from the Waterfront, Belfast on Sunday, 4th February 2018.

The Autonomy Project

Lisa McLoughlin (project leader) and Dr Niamh NicGhabhann are members of a consortium awarded funding by the Arts Council of Ireland as part of the 'Invitation to Collaboration' scheme. This scheme supports regional and national initiatives in the field of local-authority-led arts development. Limerick City and County Council with UL, Dance Limerick, Music Generation, GOSHH. The Autonomy Project is a multi-disciplinary youth programme, led by Lisa McLoughlin which focuses on tolerance and action through art culminating with weeklong performance/installation and symposium with international contributors on art and autonomy in UL led by Dr Niamh NicGhabhann. Facilitating artists in the youth projects will be mentored by Amanda Coogan.

Executive Board of ICTM

Dr Catherine Foley of the Irish World Academy of Music and Dance was elected on to the executive board of the International Council for Traditional Music (ICTM) in July 2017 to serve until 2023. This is the first time that an Irish person has been elected on to the executive board of the ICTM, a non-governmental, post Second World War scholarly society in formal consultative relations with UNESCO. The aims of the ICTM are to further the study, practice, documentation, preservation and dissemination of traditional music and dance, including folk, popular, classical and urban music and dance of all countries to bring cultural understanding and peace to humanity. The Council has approximately 1,400 members from more than 120 countries on all the world's continents. These members represent diverse scholarly approaches in their search for knowledge, understanding and skills as they relate to diverse traditions of music and dance.



DR KATHLEEN TURNER



VICTORIA FRASER



AILEEN DILLANE



JEAN DOWNEY RECEIVING THE BENE MERENTI MEDAL



PROFESSOR MEL MERCIER
Photo © Grant Gee

Clore Leadership Programme

The Arts Council of Ireland has announced that **Dr Kathleen Turner**, faculty member of the Irish World Academy of Music and Dance, University of Limerick, is the recipient of the 2017/2018 Jerome Hynes Fellowship – offered through the UK-based Clore Leadership programme. This programme aims to develop the knowledge, skills and experience of potential leaders in the arts, across a wide range of cultural activity. Kathleen took part in a year-long programme which included: two intensive residential leadership courses; professional development through mentoring, tuition and group learning; an in-depth research project, supervised by a Higher Education Institute; and a period of secondment, including experience of managing a challenging project. Dance and Health Research Project Dr Hilary Moss has been awarded €10000 funding for a Dance in Health Research Project, funded under the Arts Council Invitation to Collaborate Scheme 2018. This project aims to develop a national framework to support dance artists working in healthcare settings; create a strong infrastructure of awareness at all levels for dance and health work and to provide the necessary training and connections for dance artists to offer and meet the need for this work. The project is a collaboration between Kildare County Council, Kerry County Council, Tipperary County Council & Dance Ireland.

Government of Ireland International Education Scholarship

Victoria Fraser has been awarded a Government of Ireland International Education Scholarship in order to join the MA Ritual Chant and Song programme at the Irish World Academy for 2018-19. Victoria is a singer and comes to Limerick from Notre Dame University in Indiana, USA. Having studied an MA in Sacred Music, Victoria is looking forward to focusing on medieval repertoire during her year at the Irish World Academy.

Fulbright Alumnus Grant

Dr Aileen Dillane was announced as one of five recipients of the Fulbright Alumnus grant. Dr Dillane will travel to the Francis O'Neill Irish Arts Week in Chicago to teach music, curate performances, and present a public lecture. The festival, organised by the Irish Music School of Chicago for young Irish traditional musicians, centres on the life and times of Captain Francis O'Neill (1848-1936) who had profound impact on Irish music recording, collection, and dissemination in the city and beyond. Dr Dillane's original doctoral research as a Fulbright scholar to the University of Chicago, and her current book project on Irish music in Chicago, directly engages with O'Neill's legacy.

Bene Merenti Medal

Jean Downey was awarded the Bene Merenti Medal by Pope Francis for her contribution to Church music. The medal was presented by Archbishop Patrick Coveney, 17 March 2018. The Bene Merenti is bestowed by the Pope in recognition of long and outstanding service. Originally it was bestowed upon soldiers in the papal armies but has since been extended to the members of the lay faithful.

Irish Time Theatre Award

On the 25th of March Chair of Performing Arts, Professor **Mel Mercier**, was awarded an Irish Time Theatre award for Sound Design. Produced by Corcadorca for Cork Midsummer Fest (2017).

RTE Lyric FM Scholarships

The RTE Lyric FM Scholarships were established in 1999 in support of the MA in Classical String Performance at the Irish World Academy of Music and Dance at the University of Limerick. The aim of the Scholarship is to support young talented string players who wish to study at UL. Since the Scholarship was established in 1999, it has been awarded to students from Ireland, Australia, Malaysia, China, Hungary, Romania, Spain, Italy and the US.

RTE Lyric FM Scholarships Recipients 2017/18

Maire Brodie
Emma Downes
Tara McCarthy
Niamh O'Raw



Alison Curtin, Professional Master of Education (Music)
Photograph © Maurice Gunning





CLÁR/ IRISH WORLD ACADEMY PROGRAMMES

BA Performing Arts (Voice) students, directed by Máire Keary-Scanlon
Photograph © Maurice Gunning

BA Performing Arts (Irish Traditional Music)

Course Director: Dr Niall Keegan
Contact niall.keegan@ul.ie
+353 61 202465

BA Performing Arts (Irish Traditional Dance)

Course Director: Dr Orfhlaith Ní Bhriain
orfhlaith.nibhriain@ul.ie
+353 61 202470

BA Performing Arts (Contemporary Dance)

Course Director: Dr Grant McLay
grant.mclay@ul.ie
+353 61 234967

BA Performing Arts (Voice)

Course Director: Dr Hannah Fahey
hannah.fahey@ul.ie
+353 61 202958

BA Performing Arts (World Music)

Course Director: Professor Mel Mercier
mel.mercier@ul.ie
+353 61 202918

BA Performing Arts (Irish Traditional Music)

Course Director: Dr Niall Keegan
niall.keegan@ul.ie
+353 61 202465

Certificate in Music and Dance

Director, Undergraduate Studies: Dr Niall Keegan
niall.keegan@ul.ie
+353 61 202465

MA Classical String Performance

(in association with the Irish Chamber Orchestra)
Academic Leader: Dr Niall Keegan
niall.keegan@ul.ie
+353 61 202465

MA Classical String Performance (Keyboard)

Course Director: Dr Yonit Kosovske
yonit.kosovske@ul.ie
+353 61 234922

MA Community Music

Course Director: Dr Kathleen Turner
kathleen.turner@ul.ie
+353 61 213762

MA Songwriting

Course Director: Carl Corcoran
carl.corcoran@ul.ie
+353 61 202082

MA Contemporary Dance Performance

Course Director: Dr Jenny Roche
jenny.roche@ul.ie
+353 61 213464

MA Ethnochoreology

Course Director: Dr Catherine Foley
catherine.e.foley@ul.ie
+353 61 202922

MA Ethnomusicology

Course Director: Dr Colin Quigley
colin.quigley@ul.ie
+353 61 202966

MA Festive Arts

Course Director: Dr Niamh NicGhabhann
niamh.nicghabhann@ul.ie
+353 61 202798

MA Irish Dance Studies

Course Director: Dr Mats Melin
mats.melin@ul.ie
+353 61 202542

MA Irish Music Studies

Course Director: Dr Aileen Dillane
aileen.dillane@ul.ie
+353 61 202159

MA Irish Traditional Dance Performance

Course Director: Dr Orfhlaith Ní Bhriain
Orfhlaith.nibhriain@ul.ie
+353 61 202470

MA Irish Traditional Music Performance

Course Director: Dr Sandra Joyce
sandra.joyce@ul.ie
+353 61 202065

MA Music Therapy

Course Director: Dr Hilary Moss
hilary.moss@ul.ie
+353 61 213122

MA Ritual Chant and Song

Course Director: Dr Eleanor Giraud
eleanor.giraud@ul.ie
+353 61 234743

MEd (Music)

Course Director: Jean Downey
jean.downey@ul.ie
+353 61 213160

Professional MEd (Music)

Course Director: Jean Downey
jean.downey@ul.ie
+353 61 213160

MA (Research)

Enquiries: Relevant Supervisor/Faculty Member
or paula.dundon@ul.ie
+353 61 202149

PhD Arts Practice

(Structured Programme)
Programme Director: Professor Helen Phelan
helen.phelan@ul.ie
+353 61 202575

PhD (by dissertation)

Enquiries: Relevant Supervisor/Faculty Member
or paula.dundon@ul.ie
+353 61 202149

Blas International Summer School of Irish Traditional Music and Dance

Director: Pamela Cotter
pamela.cotter@ul.ie
+353 61 202653



The Irish World Academy continues to have a very strong international student profile. Since its inception in 1994, students from the following countries have graduated from the Academy:

Austria
Belgium
Croatia
Czech Republic
Denmark
Estonia
Finland
France
Germany
Greece
Hungary
Ireland
Italy
Netherlands
Poland
Romania
Slovakia
Slovenia
Spain
Sweden
UK

Australia
Belarus
Brazil
Canada
Chile
China
Colombia
Costa Rica
Ecuador
Ethiopia
Georgia
Ghana
India
Indonesia
Iran
Israel
Japan
Malaysia
Mexico
Nepal
New Zealand
Nigeria
Norway
Palestine
Russia
Serbia
Singapore
South Africa
Taiwan
Thailand
Turkey
USA
Vietnam

Molly Dowling, BA Performing Arts (Contemporary Dance)
Photograph © Maurice Gunning





OTHER PROGRAMMES AND ARTS OFFICES

Eleanor McEvoy, Lunchtime Performance
Photograph © Maurice Gunning

University of Limerick

LM002 - Bachelor of Arts (In conjunction with Mary Immaculate College)

Course Leader: Dr Michael Griffin

Phone: + 353 61 213578

Email: arts@ul.ie

Admissions

Phone: +353 61 202015

Email: www.ul.ie/admissions

LM122 - Bachelor of Science in Creative Media and Interaction Design

Course Leader: Giuseppe Torre

Phone: +353 (0) 61 23 4611

Email: giuseppe.torre@ul.ie

Admissions

Phone: +353 61 202015

Email: www.ul.ie/admissions

Faculty of Science and Engineering, Interaction Design Centre (IDC): MA Interactive Multimedia

The MA in Interactive Multimedia is a one-year, intensive course designed specifically for art and design graduates who are interested in pursuing studies that combine technological competence with design/artistic endeavour.

Course Director: Mikael Fernstrom

Email: mikael.fernstrom@ul.ie

Phone: +353 61 202606

Website: www.idc.ul.ie

Department of Music, Mary Immaculate College, UL

The Department of Music at Mary Immaculate College (MIC) offers music for the BEd and BA (Liberal Arts) programmes as well as a taught MA in Music Education and other post-graduate degrees to doctoral level by research. Regular choral and chamber concerts are a vital part of the life of the department and there are close ties with the Irish World Academy. MIC has a 500-seater performing arts venue, the Lime Tree Theatre (www.limetreetheatre.ie).

Dr Gareth Cox (Head of Department);

Dr Paul Collins; Dr Michael Murphy; Dr Gwen Moore;

Dr Ailbhe Kenny

Departmental enquiries: musicinfo@mic.ul.ie

Phone +353 61 204540

Website: www.mic.ul.ie

Association of Irish Choirs

The Association of Irish Choirs supports and promotes excellence in choral music in Ireland. It does this by providing information and advice and presenting a range of programmes and activities designed to respond to the needs of members, the wider choral community and the public.

CEO: Dermot O'Callaghan

Email: dermot.ocallaghan@ul.ie

Phone: +353 61 202715

Email: aoic@ul.ie

Website: www.aoic.ie

University Concert Hall

University of Limerick, Ireland

Phone: +353 61 331549

Website: www.uch.ie

University of Limerick Arts Office

Arts Officer: Patricia Moriarty

Phone: +353 61 202130

Email: patricia.moriarty@ul.ie

University of Limerick Visual Arts

Administrator: Yvonne Davis

Phone: +353 61 213052

Email: yvonne.davis@ul.ie

Digital Media and Arts Research Centre (DMARC)

Director: Jürgen Simpson

Phone: +353 61 202759

Email: jurgen.simpson@ul.ie

Website: www.dmarc.ie

Aonad na Gaeilge/UL Irish Language Centre

Dr Deirdre Ní Loingsigh, Stiúrthóir na Gaeilge

Phone: +353 61 213463

Email: deirdre.niloingsigh@ul.ie

Ciara Considine,

Oifigeach Margaíochta/Riarthóir Feidhmiúcháin

Phone +353 61 234754 Email: ciara.considine@ul.ie







Maurice Gunning - Irish World Academy Photographer in Residence. Gunning is an Irish photographer and documentary filmmaker. Appointed to the position of artist in residence at many cultural institutions, Gunning continues to exhibit internationally with support from the Irish Arts Council and Culture Ireland. He is currently a member of the advisory board of PhotoIreland.

Since 2006, Gunning has been the resident photographer at the Irish World Academy of Music and Dance at the University of Limerick. He continues to collaborate with many national and international artists through this residency. His work was celebrated in 2010 in the form of an extensive permanent exhibition and catalogue at the Irish World Academy.

Dance Ireland invited Gunning to be their artist in residence at Dance House, Dublin, where he created a new body of photographic work. This work was premiered in May 2013 with a large permanent solo show at Dance House. *"We are delighted to commission such unique images from Maurice, a photographic artist of the highest quality whose work will add to our understanding of the beauty of movement."* (Paul Johnson, Dance Ireland Chief Executive).

Gunning has worked extensively in Buenos Aires with the Argentine Irish Diaspora over a number of years. With support from Culture Ireland and the Irish Embassy, he exhibited his solo show, *Encuentro*, at the Centro Cultural de Recoleta in Buenos Aires, in several UK galleries and at the Irish National Photographic Archive at the invitation of PhotoIreland Festival 2012. According to Sean O'Hagan of *The Guardian*, the show *"focuses on the Argentine-Irish community in Buenos Aires, descendants of the original immigrants that arrived there in the 1800s. Gunning's poetic, fragmentary style is perfectly suited to the kind of visual storytelling that draws on memory, text and longing to at once evoke the past and the present"*.

In 2013, the Liszt Academy of Music in Budapest invited Gunning to be their first artist in residence. The work produced during this residency will be premiered in Budapest at the Liszt Academy in 2015 with support from Culture Ireland, the Arts Council and the Irish Embassy.

In 2014, Hope & Homes for Children (Romania) commissioned Gunning to create a book and exhibition, *Family: Familie – Stories of Five Romanian Families*, which were premiered in May of that year at the National Parliament and National Library, Bucharest. In 2015, Irish Aid and the Department for Foreign Affairs and Trade awarded Gunning the Simon Cumbers Media Fund, which enabled him to work in The Gambia on themes relating to the UNHCR Millennium Development Goals.

Gunning's first documentary, *The Chile 33*, filmed during 2010, was broadcast in over 50 countries to commemorate the first anniversary of the mining incident. Gunning continues to work internationally as a cinematographer with Swedish intergovernmental organisation *The International Institute for Democracy and Electoral Assistance (International IDEA)*.

www.mauricegunning.com

Edwina Guckian, Ryan Molloy, Aidan O'Donnell and Kieran Munnelly,
Blas International Summer School
Photograph © Maurice Gunning

